AMATEUR CINE WORLD

APRIL

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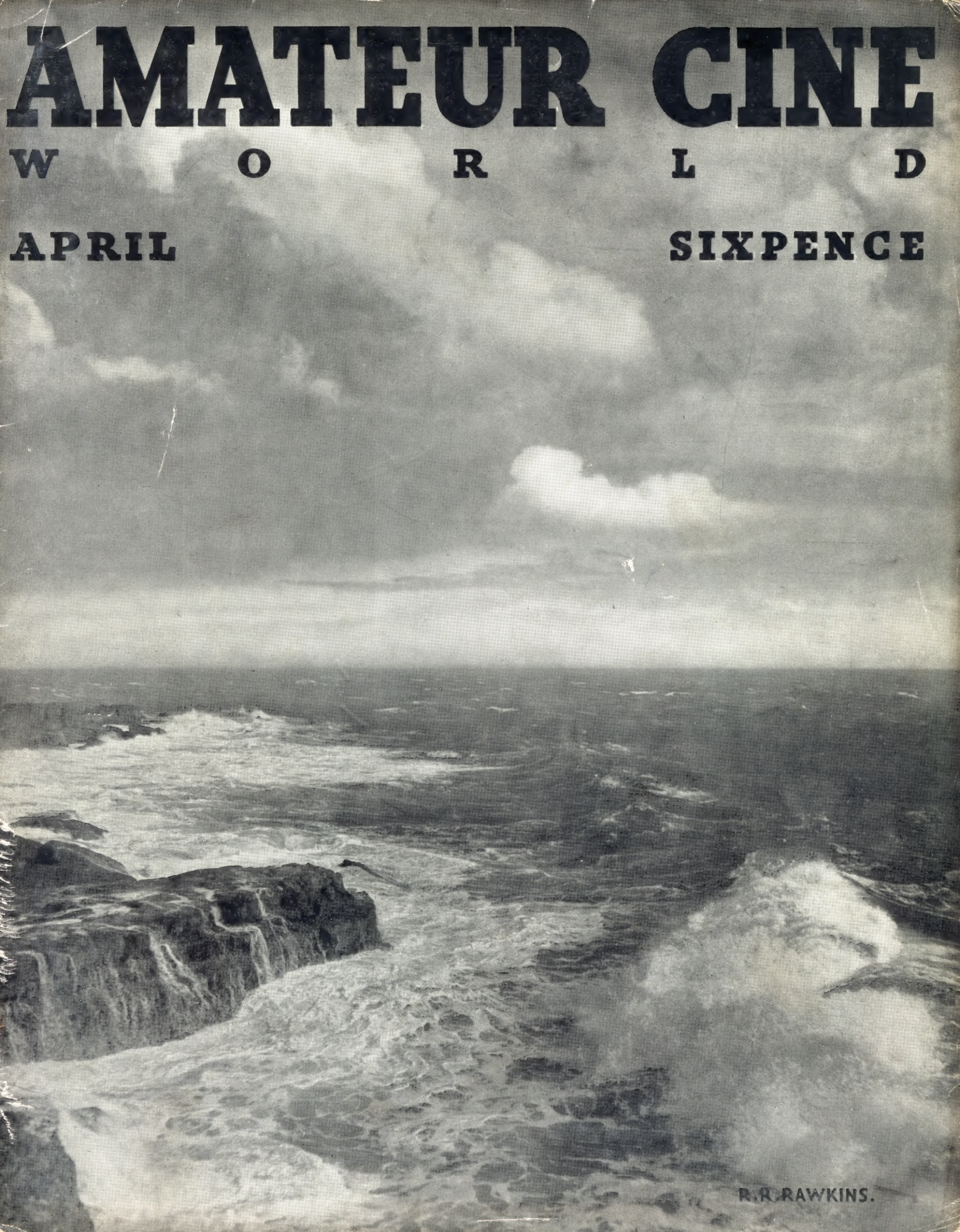

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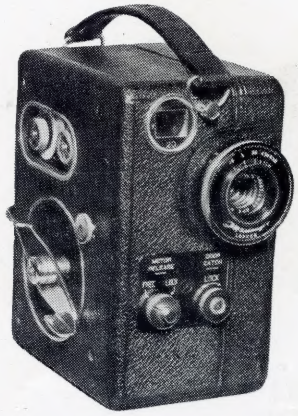

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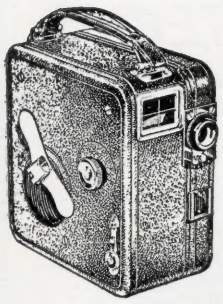

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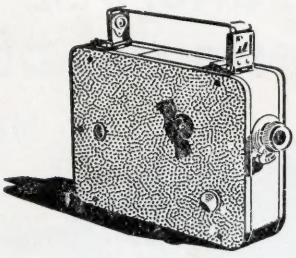

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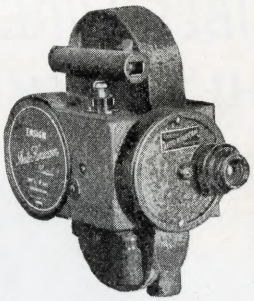

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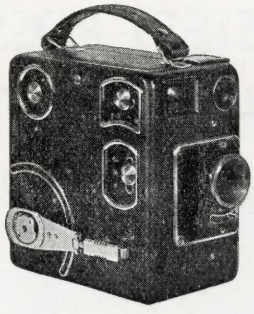

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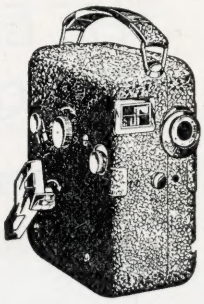

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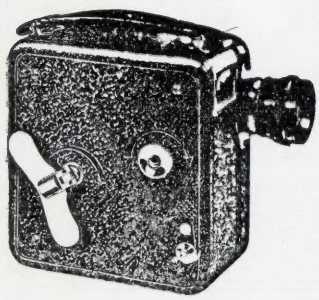

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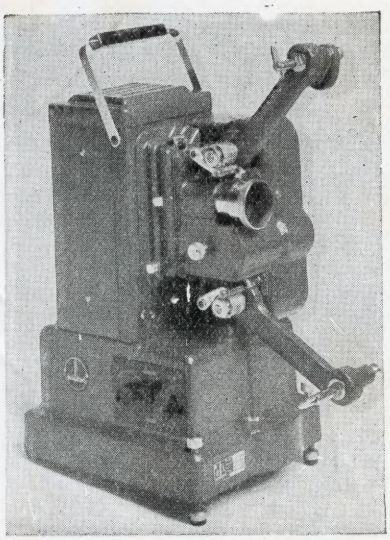

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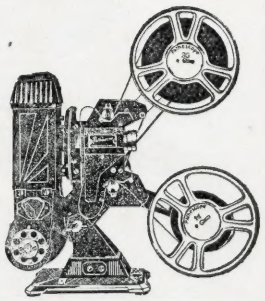

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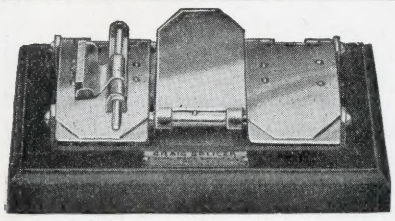

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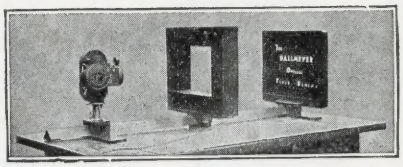

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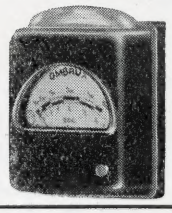

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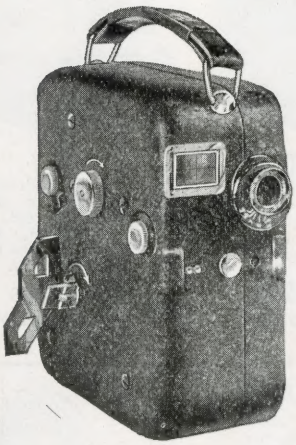

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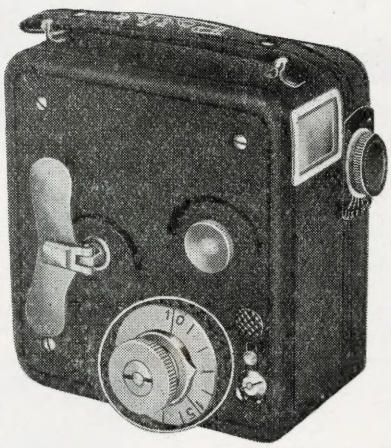

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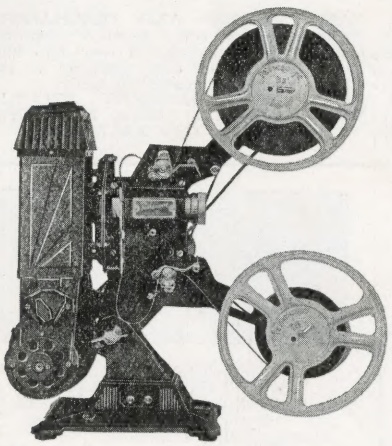

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VOL. I.

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APRIL, 1934

Devoted to the interests of all Amateur Cinematographers throughout the Empire.

This splendid photograph taken at St. Ives, illustrates the cinematographer's ideal—action allied to beautiful composition.

IN THIS ISSUE

Articles by **HAROLD B. ABBOTT, EDWARD CARRICK, THE CINEMAN, LIONEL COLLIER, GEOFFREY COLLYER, MARY FIELD, PETER LE NEVE FOSTER, MARY GLYNNE, PHILIP LAZENBY, HAROLD LOMAX, GEORGE SEWELL and other famous writers.**

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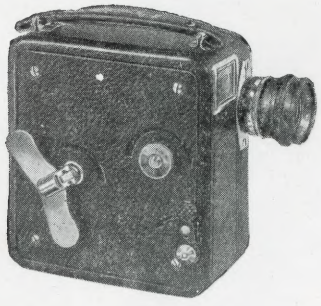

All Pathéscope Motocameras are motor driven, one winding driving throughout a complete film length. The Motocamera "B," fitted with a fully-corrected f/3.5 anastigmat lens, costs only £6 6 0 and gives consistently good results. There are other models up to the "de Luxe" with f/2.5 lens and Tele-Attachment (two lenses for the price of one !) for £18 18 0.

Pathéscope 9.5 mm. film costs 2/7 per reel, with development 2/-.

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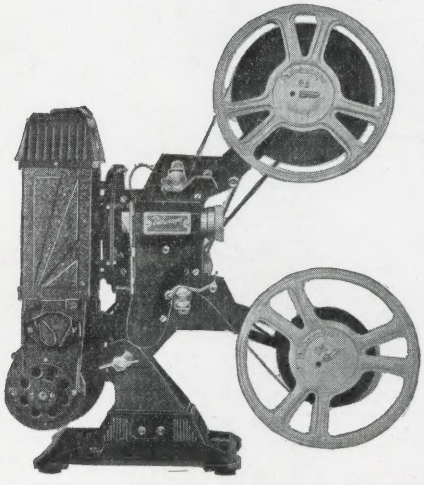

Ranging from the "Kid" complete with resistance for only 55/- up to the "Lux" Type YC at £30, Pathéscope projectors combine excellent performance with simplicity of operation. All are based on the principles of standard size machines and use 9.5mm. film—the most economical of all films.

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THE EDITOR to his READERS

WITHIN the last few years the amateur cine movement has made extraordinarily rapid progress. From being the pastime of the favoured few it has become the absorbing hobby of the many. Yet there are thousands of potential enthusiasts who are not yet aware of the never-failing fascination of amateur cinematography. Possibly they have been deterred by the alleged expense or other difficulties—drawbacks which we shall show in our pages to be non-existent. It is one of the objects of *Amateur Cine World* to *make* them aware, to open up to them the limitless pleasures to be derived from the intelligent use of camera and projector.

We seek, then, to popularise the hobby and widen its field. We want to see the projector as much a feature of the home as a wireless set or a gramophone. We want to see the cine camera as popular as the snapshot camera. The time will assuredly come when this will be so, but we do not propose to sit down and wait for it. Here and now we begin our campaign to further the cause of the amateur cine movement.

No expense has been spared to enlist the services of the best writers in their respective fields. The names of our contributors, indeed, constitute what may be regarded as a "Who's Who" of the amateur cine world. We offer generous free services to readers. We present you with features unique in amateur cine journalism.

We sympathise with the aims of the amateur cine societies and organisations and shall do all in our power to advance them but we are independent of any organisation or society. Independence and honest, impartial opinion are the key-notes of the policy of this journal and we think that by adhering to this policy we can best serve the public and the industry. We shall not hesitate to criticise where we think criticism is necessary. It is only thus, we think, that we can deserve and retain the confidence and goodwill of our readers.

Beginner and advanced enthusiast alike will find their needs catered for in our pages, for we seek to make *Amateur Cine World* completely representative of the amateur cine movement. Our title implies it. We shall do our best to live up to it.

THE BEGINNING—PREPARING FOR AN ABUNDANT CROP.
Strength, Beauty and Dignity are inherent in this remarkable study, not a little of this effect being due to the angle at which it was taken.

TELL THIS TO YOUR DOUBTING FRIENDS!

Home Movie Making is *NOT* Expensive

By GEORGE SEWELL, F.A.C.I.

Vice-President, Institute of Amateur Cinematographers

WHEN I started amateur cinematography seven or eight years ago, my total income was, by force of circumstances, £4 a week, and I was supporting two persons. I started on 9.5 mm. and secured excellent results and ever since, on this size and on 16mm., I have contrived to carry on quite comfortably with the hobby. The night before last I met a florist's assistant who is also a keen cinematographer, on a wage of 35s. per week.

Those are two of the most convincing arguments that I can bring forward to show that amateur cinematography can be a hobby even for people with small incomes.

It is all a question of treating the subject seriously.

By this I do not mean that the cine-worker should concern himself only with serious or abstruse subjects. I mean that he should seriously determine to get every penny's worth out of his hobby by reasonable care in manipulation and by resisting the temptation towards wanton waste.

For there is much wanton waste in photography and cinematography. Watch the average tourist or holiday maker with so simple a thing as a box camera. He " snaps " here and there, with no thought as to whether it is possible to get a correct exposure; he runs off feet of film, repeating the same subject where one carefully chosen shot would do the trick.

Miss Gladys Cooper is an enthusiastic user of the Cine Camera

Value for Money.

I say in all seriousness that in the hands of a careful user cinematography yields more value for money than any other hobby. The old people who are passing, the phases of growth of the youngsters, events that flit fairy-footed through our work and play, all these can be captured and retained, not merely as lifeless images on a piece of pasteboard, but as living, moving, inspiring pictures glowing from the screen, to interest us in our leisure hours and to solace us in the autumn of our lives.

" That is all very well," you say, " but that doesn't alter the fact that film is 26s. a hundred feet, while roll film spools are only 1/2 for twelve exposures." But the comparison is not quite correct. For one thing your film spool price does not include the developing and the making of the prints, and this process more than doubles the cost. In any case the pictures you secure measure only 3¼ inches by 2½ inches, and if you wish to show them to advantage there is also the cost of a suitable album.

The Cost Question.

Even the most modest of projectors will give a picture 18 inches wide by 13½ inches deep. If you have all your roll film negatives enlarged up to this size then the cost is considerable indeed; but to secure a real comparison it is only fair to consider this.

To get back to the film cost question. A roll of 100 feet of orthochromatic or ordinary speed panchromatic film, *together with processing* (that is reversal or developing and printing) costs 26s. Many brands can now be purchased without including the cost of this service at 10s. Fifty feet purchased in this way costs 6/6. One hundred feet gives you over four minutes on the screen and you can show pictures any size from one to twenty feet wide according to the power of the projector.

16mm. is the most expensive of the substandard films. 30 feet of 9.5mm. costs only 2/7 and another 2/- for processing, making a total cost of 4/7 for a minute and a quarter on the screen. Kodak 8mm involves an expenditure of 10/- for a completed processed picture lasting four minutes or so.

Then there is the question of machinery to be used in making and showing the pictures. Many people are content at first to own a projector only and to subscribe to one of the many excellent film libraries. This forms a good introduction to the hobby and its apparatus. You can obtain 9.5mm. projectors at prices ranging from 55/- to £36, while there is a combined camera and projector which sells for as little as £7 7s.

Inexpensive Apparatus.

There is also a camera as cheap as 65/-, while others, with all the latest gadgets and a whole battery of lenses, costs as much as £45. Every one of these pieces of apparatus is perfectly efficient within its own limitations and the cheaper instruments will prove adequate for the needs of the majority. 8mm. is in a class by itself, but it is possible to obtain a complete camera and projector outfit for as little as £20.

16mm. offers the widest range but even here the cheapest apparatus is within the limits of the most modest pocket. A good camera available for practically every outdoor purpose can be secured for as little as £13 13s., while the cheaper projectors cost about the same. At the other end of the scale you can pay as much as £150. But the man who wants a family car does not go out and buy a charabanc.

Picking Up Bargains.

Then, of course, there is always the second-hand market. The more progressive and well-to-do followers of the hobby are constantly discarding apparatus in favour of " the latest," and here is the opportunity for the not-so-rich man. Glancing casually through a dealer's second-hand list beside me now I see a perfectly good 16mm. camera going for less than £5. Second-hand projectors are just as cheap.

It must always be borne in mind that the results you obtain with the cine-camera are permanent and that they have life and movement to a degree unobtainable in any other manner.

So you think you will buy a cine-camera after all? Good!

Would you like a free film leader and a presentation copy of the latest book on Amateur Cinematography? See page 26.

Natural movement is the secret of success in cine-portraiture. Too often the only sign of movement in personal films is the inevitable silly ass who, in an attempt to hide his nervousness, stretches his face into strange shapes and "does things" with hats and whatnot. In these pictures (with the possible exception of that of the Prime Minister holding his grand-daughter while his son-in-law, Dr. MacKinnon films them) unconsciousness of the camera is delightfully depicted.

Plan a SCENARIO for

FILMING THE FAMILY

and make that reel of interest to others as well as yourself

By HAROLD LOMAX

YOU get nothing in this world without paying for it in some way. The privilege of being able to secure movement in a picture brings with it the obligation to plan that movement. With a snapshot camera you are recording merely a frozen movement, with a moving picture camera you are capturing a portion of living time. Your subject will not be able to give you what you want without instruction, *because you are the only one who can see the picture you are taking.* Merely telling a person to "Stand there while I take a moving picture of you" will result either in uninspired immobility or in frenzied jigging of the victim.

Natural movement is the secret of success in cine-portraiture. Give a person something to do which is instinctive to him or her and the subject becomes at ease and oblivious of the camera. Here are the ingredients of a family picture which will have true life because it contains natural movement and will show the characters as they really are. The scene can either be laid entirely in the garden, or partly in the garden and partly in a room looking out on to the garden, the characters being shown passing in and out of the French windows.

Let us start with mother. We are first shown a general picture with mother quietly knitting, following this perhaps with a close shot of her fingers, and certainly one of her face bent intently on the work. She looks up and father walks into the scene. In fairly close-shot he fills his pipe and talks pleasantly to her, standing looking down at her. The pipe filled and the match struck we come into a really big close-up showing father lighting up and drawing in the first puffs of smoke with real satisfaction.

At this juncture the maid brings the tea things and mother is shown gently calling into the distance. Perhaps father follows this up with another call, and we are shown a distant shot of flying figures at the tennis court. In a moment, in mid shot, the two young people come into the picture. In separate close-ups they are shown talking about the game and the sequence closes with the little group around the table quietly taking tea.

Simple, isn't it? It is what our American friends might call a "cross section" of life. That is exactly what you want. People do not normally stand around gaping in wooden fashion at the spectator while a spasm of cavorting would possibly lead them to the nearest lock-up. Why, therefore, keep a permanent record of things like this when a little thought and care can give you a picture of your people as they really are?

Indoors.

It may be objected that in this strange

(*Continued on page 45*)

By
GEOFFREY COLLYER
(Secretary of the British Association of Amateur Cinematographers)

EDITING YOUR FILMS

I REALLY must explain that the title of this article is not *my* idea. The Editor of the *Amateur Cine World* is certainly setting the pace—for contributors as well as for readers who recognise signs of progress when they see them. The great difficulty about this title is that possessive adjective pronoun in the middle. Editing *your* films. An entirely different proposition to editing *my* films or *his* films. Every separate subject lends itself to special and individual treatment. There can be no hard-and-fast rules beyond the basic rules of cohesion and smoothness.

This is the Ideal

The ideal state of a film is that in which the cutting completely effaces itself—in plan and execution. The layman watching the screen for his entertainment or education should not be permitted to realise that the film is made up of separate shots. Few things in life attain perfection, but it is as well to work with the ideal in mind.

And now, let us come right down to earth. If you are a newcomer to the ranks of cine enthusiasts, mark this well: Learn to make a good join before you bother about learning how to make a good cut. Yes, I mean a good *join*, or "splice" if you prefer it that way, and I address this remark to beginners because it is certain to cause twinges of conscience to attack many experienced amateur cinematographers. I have seen amateur films containing unscraped joins with an "overlap" of more than a complete "frame" and—without exaggeration—even films "joined" with the aid of a sewing machine.

Even if careless work will "go through the projector all right"—the amateur's usual test of a join—it always betrays its presence on the screen. Always scrape the emulsion off cleanly, and be careful not to scrape beyond the limits of the frame marking. Use a good splicing apparatus. Too much cement is almost as bad as too little. Acetate-base film (non-flam) is not so easily cemented as nitrate-base (celluloid) and it is well worth a little extra trouble to make a really dependable join, obviating the possibility of those annoying "breaks" in the middle of a show.

Advice often repeated is: "Edit on paper first." Make a list of the shots you have to edit and then juggle with this list until you are satisfied that the screen result will be the best you can achieve. This idea, however, has its limitations, and is inclined to be unnecessarily laborious, as those who have tried it will agree. It is much better and makes for quicker and surer work to learn how to *memorise* the shots.

Splitting Up Sequences

By all means—if, for example, you are cutting a travel reel—get an idea of the order of *sequences* on paper and then, taking a sequence at a time, run the film through until you are thoroughly familiar with each shot. When you have in your mind the content of each shot—every small action contained in it—you can then split up the sequence into separate shots. A rack made up of some two dozen or so small clips screwed along a length of wood (which can be arranged to clamp on to a bench or table) is a very useful adjunct at this stage. There are many useful mechanical aids to cutting on the market nowadays—racks, double-rewinders, magnifying film viewers, etc. And don't forget the humble wire paper-clip with which you can temporarily fasten together a series of shots.

To learn how to visualise the finished result before it reaches the screen should be the aim of every cutter. It is true that a "picture-mind" is the most valuable asset of the cameraman. This is no less true of the cutter, and as most amateurs perform both functions, this "cinema sense" must be assiduously cultivated. Success in film-making is like success in any other capacity—it is all a matter of study and practical experiment.

I recently saw a 16mm. film, 300 feet in length, which relied solely upon its pictorial merit. Though the whole subject was exquisitely photographed, the net. result became tedious and the appeal of the film gradually vanished. If carefully cut to about 150 feet, this would have been a little masterpiece. That is a frequent fault in amateur films. Because a certain shot is good, in it goes—perhaps fifteen feet of an almost static shot which would be extremely effective if cut to half its length. Enough, I am told, is as good as a feast.

Matching

"Matching" is very important. For example, a close-up following on a medium-shot should continue the action of the medium-shot from the exact point of cutting. For this reason, particularly when shooting scenes involving characters, an overlap of action should be allowed. If a character walks out of the medium-shot he should also walk into the close-up. This will allow exact cutting. Incidentally, a surprising degree of smoothness is obtained by judicious cutting in the middle of an action—the opening of a door, for example. A shot outside a room shows the player opening the door—Cut To— a shot inside the room, continuing the action of the opening door. Very exact work is needed here—two frames may make all the difference to the smoothness of the cut.

Sub-titles belong to the subject of editing but these must be discussed later.

THE PHOTOGRAPH ON THIS PAGE is of the type that involves the minimum of cutting on the editor's bench. Protracted scenics without movement can be very tiresome on the screen. Here movement is allied with beauty and you could profitably run the film a few seconds longer to enable the audience to decide if the figure in the foreground really is alive!

This is the WAY *to* BETTER PROJECTION

The projector is such a good and willing servant that the amateur rarely pays as much attention to it as he does to his camera. Yet a periodical overhaul on the lines suggested below will greatly improve results.

By Philip Lazenby, F.A.C.I.

WHILE most of us respect our cameras and take care of them, we do not usually pay the same compliment to the projector, though its mechanism is considerably more exposed to the effects of dirt and dust. A corner of the room is usually its place, and it is more than likely that only a thin cloth covers it. Sometimes it gets oil, but at others the oiling is put off, and a sudden stoppage during projection announces the fact that something has seized.

Even with this sort of treatment, however, the average projector gives very good results, and its very consistency in behaviour annoys us all the more when troubles crop up. Apart from seizing, which is not likely to happen if the projector is reasonably treated, the two greatest troubles likely to happen in projection are those of bad illumination and a breakdown in the motor.

Falling off of Light.

Falling off of light does not necessarily mean that the bulb is past its useful life, but may merely imply that dirt, oil, or moisture is obscuring the condenser or reflector. Perhaps the little shutter which cuts down the light and heat when the motor runs slowly is sticking, and does not open as it should do when the motor has gathered speed. Even the resistance may not be properly adjusted.

Assuming that a total failure of light is not experienced (in which case the bulb itself, the switch, and the wiring should be examined in turn) and that the above-mentioned faults are not present, the easiest way to check up the optical alignment of the lamp, condenser, and reflector is to take out the projection lens in front of the film, and turn on the light while the projector faces the screen. The white-hot spirals of the lamp filament will then be seen on the screen, and *twice* the number of those actually in the lamp should be visible.

Those Spirals.

The range of spirals (in most cases eight of them) should fill the entire lighted rectangle on the screen, and should be quite symmetrical. If bands of colour are seen then it is probable that the condenser is out of place, and it should be moved about gently to see if it is bedding properly in its seating. On the other hand, if the spirals are not in their proper places, or only four of them are to be seen, then it is probable that the reflector needs adjustment. It is not very likely that the bulb itself will need to be moved, for they have special fixed seatings, and without dropping the projector from a great height it is hard to believe that the adjustment will be in any way altered.

Once the reflector has been adjusted so that the spirals cover the rectangle of light quite evenly and symmetrically, the projection lens can be put back, and the focussed gate on the screen should now be properly illuminated. It needs to be stressed that very slight alterations only are necessary, unless the projector has been completely dismantled and is being re-assembled for test.

When the motor ceases work, the problem is rather a more tricky one. Assuming that the wiring and switch have been found in order, the pencil-like brushes will most probably be the cause of the trouble. In most projectors it is not very difficult to take off the little caps that hold them in place. If this is done, the brushes can be pushed down with match-stalks to see if the motor will run under those conditions. It is essential to use non-conducting material for this job, as a short is possible

(*Continued on page* 43)

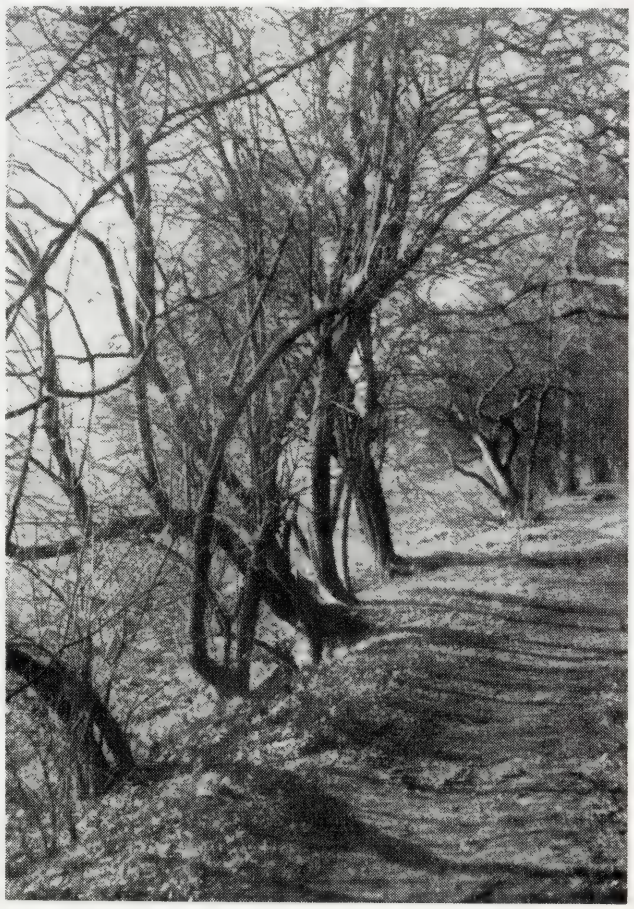

Photo *Briggs*

Trees are often merely a background to a picture. Here they have character—almost, indeed, a "personality"—due to the pleasing composition and the interplay of light and shade.

Your APRIL News-Reel

and HOW TO TAKE IT *by 'Traveller'*

Tutti men exact their toll. They have this pleasant privilege every year on April 10th at Hungerford, Berkshire.

THE photographing of topical events with the cine-camera undoubtedly appeals to most people interested in the hobby, but the main difficulty so far has been securing information about forthcoming events which are really worthy of being included in these monthly—or even fortnightly reels. Each month we shall publish this diary feature, which will embody all the major happenings of interest to the amateur news cameraman.

Undoubtedly the most popular *event* this month is the introduction of Summer Time. Readers can now begin outdoor work with the camera in real earnest.

Easter Revels.

Lovers of the medieval should equip themselves with some additional unexposed reels this Eastertide if they are going to explore Merry England. On Easter Monday there is the centuries-old Hallaton Bottle-Kicking ceremony at Hallaton, in Leicestershire. A tripod is not advisable here unless it is of the very light variety, as you will have to move about a good deal if you desire to get the best shots of this peculiar game, which is always watched by hundreds of people.

Under the will of a former rector the present vicar of Hallaton has to provide a hare pie weighing more than 20 pounds, which is distributed to the villagers. He also supplies three small wooden casks or large bottles filled with ale and the inhabitants of the adjoining parishes of Hallaton and Medbourne endeavour to carry—or kick—them to the fixed points on each side of the village. The village which succeeds claims the ale.

Quaint Egg-Rolling Custom.

Not very far away, in Avenham Park, Preston, there is the ancient egg-rolling custom. Young couples—and those not so young—roll newly-laid eggs down a slope. If the eggs part, then the courtship will be broken off. If they bump a happy marriage is predicted. In accordance with a 12th century bequest a "dole" of bread, cheese and money is given away from a cottage window at Biddenden, in Kent.

The other "olde worlde" custom is on April 10th at Hungerford, in Berkshire. Here tutti men have a great time. Holding gaily decorated staves, they stalk through the town making collections. When they see a pretty face they exercise their privilege, taking a kiss as toll. For a small gratuity these men will perform their old customs for your especial benefit.

Shakespeare's birthday celebrations take place at Stratford-on-Avon on the 23rd, and a seat in the window overlooking the town square should be secured here for the best shots.

There is the cup final at the end of the month and steeplechase and motor race meetings are general. All these events are best secured with the assistance of at least one or two other friends with cameras at different spots. If this is not done your audience—especially if inclined to be at all critical—will quickly tire of pictures taken from the same angle.

Filming Tennis Matches.

A tip worth noting (given to me by a professional cameraman, by the way) in "shooting" lawn tennis matches—there are a number of important tournaments this month. You should direct your camera so that a portion of the net is shown in the resulting pictures, and you must not attempt to follow the player's every movement. Keep your eye to the finder and press the button—or turn the crank—when the player appears in view. In tournaments it is advisable to secure permission from the officials concerned before commencing operations.

YOUR PROBLEMS SOLVED!

Advice and information on any aspect of amateur cinematography will be given free through the columns of AMATEUR CINE WORLD and also by post. All you have to do is to clip the coupon on page 48 to your letter. Readers requiring a postal reply are asked to enclose a stamped addressed envelope.

APRIL

2	Easter Monday—Bank Holiday. Ancient egg-rolling custom at Avenham Park, Preston, and old bottle-kicking game at Hallaton, Leicester. "Biddenden Dole" distribution, Kent.
2	Motor races at Brooklands, and horse racing at Kempton Park and Birmingham, while steeplechase races are held all over the country.
2–7	Gaelic Festival, Sligo, Irish Free State.
3–7	Hard Court Lawn Tennis Championships, Felixstowe.
4	Royal Artillery race meeting, Sandown Park.
7	Wales v. Scotland (Hockey match), Llandudno.
10	Ancient "Hock-Tide" customs, Hungerford, Berks.
10–21	Beauty, Health and Fashion Fair, Manchester.
11	Ireland v. Scotland (Soccer match), in Ireland.
11–12	Ladies' International Golf meeting, Ranelagh, London.
14	England v. Scotland (Soccer match), Wembley Stadium.
16–Sept. **15**	Shakespeare Dramatic Festival, Stratford-on-Avon.
17–19	Gipsy Fair, Brighton.
17–18	National Hunt Steeplechase race meeting, Punchestown, near Dublin.
18–19	Steeplechase race meeting, Cheltenham.
22	Summer time commences.
23–28	April Pleasure and Agricultural Fair, Lincoln.
23	St. George's Day.
23	Annual service of the Order of St. Michael and St. George, St. Paul's Cathedral.
23	Shakespeare's Birthday celebrations, Stratford-upon-Avon.
24–26	Spring race meeting, Epsom.
27–28	Spring race meeting, Sandown Park.
28	Cup Final, Wembley Stadium.
30–May **4**	Dunlop-Southport Professional Golf Tournament, Southport.
30–May **5**	Lawn Tennis Hard Court Championships of Great Britain, Bournemouth.

This Will Be An EXCITING YEAR for AMATEURS

1934 is going to be a lucky year for amateurs. For a long time past, amateur film producers and film exhibitors have played an important part in the plans of equipment makers. Manufacturers of sub-standard projectors and cameras, makers of sub-standard film and all the little machines and pieces of apparatus needed for the handling of film, have gone out of their way to study the requirements of the amateur film field.

Film producers and distributors, however, have remained somewhat aloof. The point of view of production companies has been that members of the public who wanted to see their productions could do so best in cinema theatres. Distributors have been too occupied with big circuits of theatres and foreign sales to trouble much about sub-standard markets. A certain number of films on sub-standard stock has been available for home projection; but on the whole the amateur exhibitor has not had a large amount of material for programme building.

A scene from "Gare de Lyons," now in course of production by G. B. Instructional Films. It is a 16mm. sound film and is designed to give intending visitors to France an idea of the language and customs.

By *Mary Field*

Apparatus Makers' Enterprise.

But, within the last two years, there has been a change of heart on the part of the big production and distributing companies. The value of sub-standard films in the world of publicity possibly had a good deal to do with this change. Undoubtedly the need for first class sub-standard projection for publicity purposes and for advertising campaigns has led first to the marked development in sub-standard projectors, and, secondly, to the invention and perfection of a variety of sub-standard talking-film projectors. But what are projectors without film libraries? Half their value is wasted. The makers of projectors accordingly approached producing firms and distributing firms with suggestions for negotiations; and now excellent sub-standard libraries are in the process of being compiled.

It is doubtful whether very many ordinary feature films will be included in these libraries but, after all, these go the round of all the cinemas in the district and after pre-lease, first-release and general release showings, you can still usually track them down to some out-lying theatre if you particularly want to see them.

But for home showing one wants material slightly different. The keen amateur exhibitor is usually something of a connoisseur and enjoys studying the technique of the pictures he puts through. For him there will undoubtedly be unusual and "different" pictures, carefully selected from all quarters. There will be interesting experimental films for him to see and pictures that are out of the reach of the ordinary film goer.

This does not mean that the amateur exhibitor is going to be handed over to the "avant-garde" movement or condemned to see the queer efforts of the high-brows that haunt Wardour Street. For those who use their projectors for interest and for study, interesting pictures will be provided. But many home-movie enthusiasts want little except entertainment and for them comedy and drama features are being provided and all the other types of film used in theatrical programme building. Shows for all kinds of home audiences can be devised in 1934 by the skilful amateur exhibitor.

"Shorts" in Great Variety.

Besides the big features, amateurs will be well provided with "shorts." News-reels, cine-magazines, cartoons, and the ubiquitous travel-films will all be available in great variety. But the new interest that is being shown in the educational field and the production programmes that are being undertaken for both schools and adult education are also of great interest to the army of sub-standard film users. There will be nature films, always interesting to home audiences and of particular interest to keen gardeners and to hikers who like to use their eyes as well as their legs. There is a series of films in preparation on physical culture that is as useful to amateur exhibitors as to educationists, for in these days everybody follows the cult of physical fitness.

(*Continued on page* 45)

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Camera Craft, The Parade, Palmers Green.
Amateur Cine Service, Widmore Road, Bromley.
Harmony Electrix Ltd., 226, Cowley Road, Oxford.
Walter Scott, 26, North Parade, Bradford.
P. Heathcote, 302, Radford Road, Nottingham.
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Will Sound-on-Film OUST Sound-on-Disc?

By THE CINEMAN

AND WHAT ABOUT SOUND-IN-FILM?

ALTHOUGH home talkies are still in their infancy they will undoubtedly be the thing of the future, and we can confidently look forward to the time when amateur cine enthusiasts will be showing talkies in the comfort of their own homes just as they now show silent films.

At the present time two systems of home talkies are available—sound-on-disc and sound-on-film. The latter has been universally adopted for use in the professional cinemas and is an excellent system for the purpose it serves. For the home, however, its cost at present militates against its general use, for the cheapest sound-on-film machine costs well over £100. The apparatus can be conveniently transported and the films are easily stored away in small space.

The sound is recorded on a track at the side of the picture by means of a sensitive light cell and is printed either in variable widths or variable densities. As most of the films available for sub-standard talkie projection are optically reduced from 35 mm. film, it has been necessary to omit the sprocket holes on one side to accommodate the sound track. This has been the cause of much discussion in which demands for the standardisation of home talkie films has been most insistent.

Film Standard Needed

Some outfits are fitted with movements for left-handed sprockets and others for films using a right-hand sprocket drive. Hence all films cannot be shown on one projector. One company has the sprocket wheels on the left, so that only their own films can be projected on the machine, whilst another firm has adopted exactly the opposite procedure.

There can be little doubt that a film standard of some sort is needed and to many it seems only logical that 17.5 mm. is the size that should be adopted. Besides being exactly half the size of standard film it would be easier to reduce this from 35 mm. film and in addition there is the great advantage of being able to reproduce a full width sound track.

One of the greatest drawbacks to sound-on-film home talkies is that there are really not sufficient films on the market. Some of the larger film companies, however, notably Gaumont British, sensing the demand for 16 mm. sound films have established a special department for this work and are busily engaged in building up a library of subjects suitable for home projection.

Popular with Amateurs

Sound-on-disc is probably the more universally adopted system so far as amateurs are concerned. This system was used by cinemas before the advent of sound-on-film and probably the same change will eventually take place in the amateur cine world. Sound-on-disc films have the sound recorded separately from the film and recorded on large discs. Talkie discs are played at 33⅓ revolutions per minute, driven in synchronisation with the film in the projector. Both in sound-on-disc and sound-on-film the film has to be run at a speed of 24 frames per second in order to produce the varying frequencies with clarity.

Sound-on-disc is perhaps the more popular with amateurs at present because numerous libraries of films are in existence from which programmes can be hired. The cost of equipment, too, is reasonable, or an attachment for fixing to an existing silent projector can be obtained for £30. A disadvantage of sound-on-disc is the clumsy nature of the apparatus and the care with which the sound discs have to be handled. If one has the misfortune to break a film on the sound-on-disc system it is very difficult to match up so as to obtain perfect synchronisation throughout the rest of the reel, owing to the fact that sound and film are two separate units. On sound-on-film, however, it is only necessary to splice the film together and the loss in synchronisation is scarcely noticeable.

Sound-in-Film?

Sound-on-disc is the thing of the present but it will almost certainly be replaced by sound-on-film, just as it was in the professional cinema. But why not sound-in-film? Perhaps those of our readers with an inventive turn of mind will set to work! One is frequently hearing covert hints of experiments that may revolutionise amateur talking films and there is no doubt that some of this research work will bear fruit in the by no means distant future. Whatever the latest developments, *Amateur Cine World* will record them.

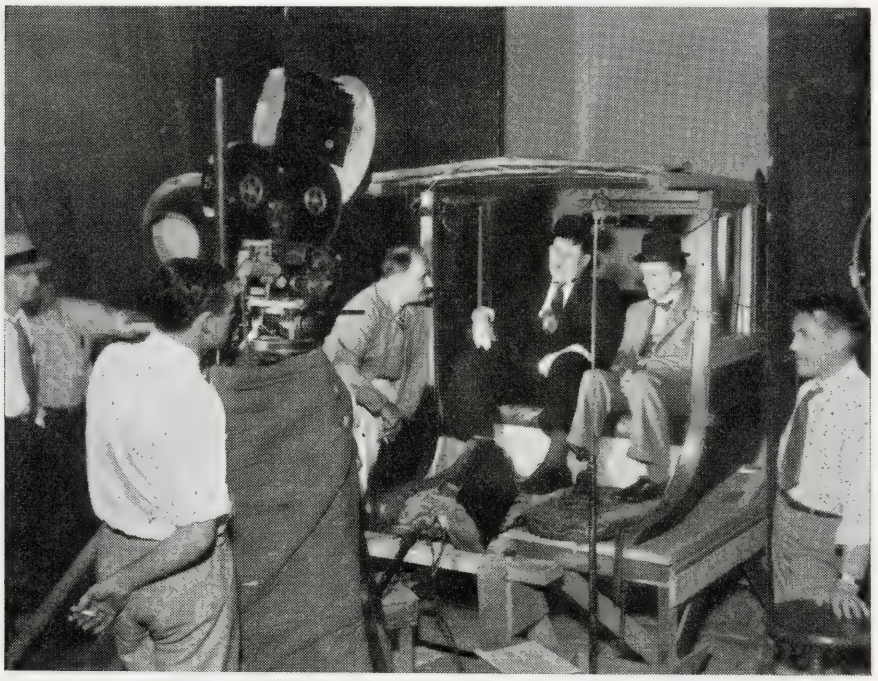
Ten Beans in Leading Roles

An idea that the amateur might well adopt was used by director Al Werker in the Schenck-Darryl film, "The House of Rothschild," now in production. Ten beans were used to represent ten different actors. Werker placed them on a chart that had the plans of the Rothschild home in Frankfort drawn on it and proceeded to move them about the various rooms, grouping them in certain positions in one room.

He made use of this novel scheme because many important principal characters played in the same scenes together, the arrangement and grouping of these characters being vital to the picture. With these beans he was able to plan the groupings in relation to camera angle so that none of the naturalness of the scene was lost, yet all the dramatic effect retained.

"Unless a director is extremely careful in handling a number of important characters," said Werker, "he may get his people in the scene so mixed up that the audience has trouble in identifying the various individuals The characters who converse should be standing near each other. This is important when taking close-up sections of the group."

Among the film stars represented by the beans, by the way, were George Arliss, Loretta Young and Boris Karloff.



Laurel and Hardy take a taxi ride in the studio. Sub-standard talking films of this popular pair and other famous "stars" will in time become available to the amateur. And that time is not far distant.

"MY JOB *is not to Show Things* BUT TO SUGGEST THEM"

Play on the imagination of your audience; think of your set not as a room but as furniture and build the room round it; keep to the essentials that convey atmosphere. These are some of the useful hints given . . .

By
Edward Carrick

Art Director,
Associated Talking Pictures.

The actor on the left is not caught in a fishing net but is photographed through it to create an atmosphere of elusiveness and unreality for he is supposed to have returned from the dead. A production still from the French film "En Rade," directed by A. Cavalcanti. Art director, Eric Aes.

I HAVE always firmly believed that it is within the scope of the serious amateur to make more artistic pictures than the professional. I know this may seem a very sweeping statement and, possibly, may savour of insincerity, particularly to those who hesitate on the brink of creative effort because of a lack of suitable apparatus.

You realise full well the almost illimitable resources in the form of lighting and scenic efforts, acting talent and technical skill commanded by the professional and maybe you shrug your shoulders in polite disbelief. If you feel the need for flattering the amateur, I hear you saying, kindly do so in a more subtle way. But I stand firm. Just let me explain.

Simple Essentials

When I am working on a picture it is my job, as art director, to see that the setting is a sympathetic background to the action that will be evolved in front of it. I concentrate on simple essentials only. My job is not so much to show things to the cinema audience as to suggest them.

The power of suggestion must be constantly borne in mind by the amateur movie maker. Show an audience something that is too definite and concrete and you provide them with an opportunity of finding fault. Suggest something and they will meet you half way by imagining everything that satisfies their own particular tastes.

Creating Atmosphere

Well, I plan my sets with this in mind. Then along comes the cameraman who sees only with the eye of his camera. He asks what a blank wall is doing on the left, why the door is placed on the right when it would give a far more effective entrance to the star if placed in the centre of the set. He complains of the appearance of desolation that the absence of furniture gives.

Naturally enough, he wants something concrete and will not always agree that a few well-planned essentials will suggest all that is missing with far greater dramatic effect than if they were actually there. Abstract and atmosphere are not his *forte*. So plans are altered until a compromise is effected.

Then there are the stars to be considered. They are being paid big salaries so that the most must be made of them, even at the expense of what is not always artistically and aesthetically right. Everyone works to a schedule. Artistic effect is too frequently sacrificed all along the line in the desperate endeavours to save time so that when actual shooting of the scene takes place it frequently happens that very little of my work remains recognisable or at best it is painfully distorted. But the amateur has no cameraman, stars or studio costs to consider. His time is his own.

My advice to the producer of amateur film plays is: "Think of your scene or set, not as a room, but as furniture and build your room round your furniture." The same principle applies to photographing in the open air. Keep to those essentials which will convey atmosphere.

Let me give an example of the scene essential. Suppose one of the characters is waiting for a significant phone call. Instead of photographing a complete room with all its irrelevent details and following the character in his passage to the 'phone it would convey a far greater dramatic effect (besides saving film!) if you concentrated your camera on the telephone alone. The telephone is, after all, at this particular stage the chief feature of the story and the focal interest of the scene. It is only necessary to place your telephone in the foreground of the picture and throw its outline against a canvas flat which you can make yourself.

Always pick out the essentials of a scene or action and concentrate the camera on them. By this means you will also help to preserve balance—not always easy in a short film. But do not seek to take those shots only from eccentric angles. Study perspective.

You will find that chrome green (really pea green) is the best colour to paint your sets. It produces a very sympathetic grey. Mixtures of chrome green with white paint provides all the required tones.

Amateur Movie Maker's Success

St. Annes Excel Cine Club, of Shepperton, is no more. It was founded three years ago by R. Wren-Bellis and became quite a flourishing unit. And then, while directing "Fate," he was invited to visit the North Regional Film Corporation studios at Bispham, near Blackpool. Liked it there and played in several comedy shorts.

From then on fate seems to have done most of the directing. Bereft of its leader, St. Annes Excel dissolved. But Wren-Bellis went on from strength to strength. Gave up acting, took on scenario writing. The latest news of him is that he is producing a screen artistes souvenir gramophone record, the cast including Richard Cooper, Joan Gardner and maybe Charles Laughton and Conrad Veidt.

It is good to hear of his success—he is only 19—but it seems rather a pity that it should have resulted in the breaking up of St. Annes Excel. Are there no other go-ahead people in Shepperton?

A well-known Aberdeen cinema showed great enterprise when they booked the well-known thriller, "Dr. Jekyll and Mr. Hyde" and billed it as a Double Feature programme.

From No. 1 of "Movie Topics," a bright bulletin published free by Walter Scott of Bradford, Yorks.

— WITHOUT FEAR OR FAVOUR —

WHAT'S NEW IN APPARATUS AND IDEAS

FOR ACCURATE FOCUS.

THERE are gadgets which are just gadgets, and some which are really a help to the cine-photographer. Two accessories placed on the market by Mr. A. O. Roth (85, Ringstead Road, Catford, S.E. 6) belong to the type that are a decided help—and are not expensive.

Those of us who see many amateur cine-films find that cine workers often find it difficult to judge distance. This is important as a film of 9.5 or 16 mm. width may be shown on a screen 50 or 60 inches wide or even more and then the unsuccessful focussing is plainly in evidence.

The Hugo Meyer "Zeros" Optical Range-finder, distributed in Britain by Mr. Roth, is one of the neatest devices for telling your focussing distance that I have ever handled. I do not know of one more easy or more reliable. Four inches long, it has a three-inch optical base, and when the two images seen in it coincide it is child's play to read off on the dial the exact distance of the object on which your test was made. I tested 20 different objects, near and far, as I sat in Mr. Roth's office, and when we checked the distances with a steel tape all the readings were correct down to an inch, in every close-up, as well as everything else near enough for the tape measure test to be applied. Focussing is a bugbear to many movie and "still" workers and by cutting out the guesswork in such a simple fashion, and giving you accuracy every time, this range-finder, which costs no more than 36s. is a definite boon to any worker with a focussing camera.

It can be affixed to most cameras by a slip-on plate (costing 1s. 10d.) which your dealer can fix or it can be carried in the pocket in a leather case till it is needed.

HOLDING THE CAMERA STILL

ANOTHER accessory for which Mr. Roth himself is responsible is an ingenious way of providing much-needed steadiness for a cine-camera (or a "still" camera) in all conditions where a tripod cannot be used. It is especially commended to those who refuse to carry a three legged tripod (and they are many).

The device consists of a Unipod of six telescopic sections which pull out to a length of 4ft. 3 ins.—it is, in fact, a one-legged camera-rest, which shuts up to about ten inches and is no trouble to carry, even when mountain-climbing or travelling light. It has a thread on the top for screwing into the socket of the camera.

But Mr. Roth's ingenious gadget is more than this. With his metal Unipod he supplies a leather cone-shaped pocket which is suspended from your neck by an adjustable strap—resembling, though much smaller and less clumsy, the method by which banner carriers in street processions support the poles of the banners.

In this feature, which will appear regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker will be critically reviewed—judged solely on merit and from the standpoint of usefulness.

To steady your cine-camera and avoid that jumping up and down of the screen picture which we all know so well, you hang the strap around your neck so that the socket rests against your chest at a convenient and comfortable height. You screw the end of the Unipod into the camera socket and then stick the other end of the Unipod into the leather pocket. Supported in this way, the camera, when held at eye-level is rock steady, and your pictures on the screen should be perfectly free from "camera wobble."

The 4 ft. 3 in. Unipod with strap and support complete, costs 15s. while the larger size with the 5ft Unipod costs 17s. 6d.

I regard this as a valuable and practical help to the cine worker and it should save a lot of film from being wasted on shots that are too jerky to be shown on the screen. It is so sensible, in fact, that I wonder why no one has thought of it before.

The new Miller 9.5 mm. camera.

KODAK CINE FILM VIEWER.

One of the most helpful devices for amateur cinematographers which has been offered in the last few months is the Kodak Film Viewer, which considerably reduces the trouble of editing one's own film. Any cine-worker who has spent half an hour in studying his strips of films through a magnifying glass will agree that some gadget of this kind was needed.

Having tried the magnifying glass method till my eyes grew tired of facing the household electric lamp, I welcomed this aid to editing as soon as I handled it.

Easy Viewing.

Primarily it is a little metal chamber with a small electric lamp inside—the triangular chamber not quite six inches long, with the viewing screen projecting about two inches beyond the body of the viewer.

Mounted on the chamber is a replica of the gate of a projector through which the film runs when you turn the wheel of your film winder, and as the film passes through the gate a small projection lens casts the image of the film on to a ground-glass viewing screen which is about an inch deep and an inch-and-a-half long. A 16mm. frame unmagnified is a tiresome tiny picture to study; but viewed by transmitted light and magnified to fill a ground glass screen 1 by 1½ inches in area the study of that frame is not only easy but pleasant. You really can see what you have got on your film and in close-ups I find it fairly easy to decide whether my chief object is sharp enough to go into the edited film. (This is a point on which we who frequently use F1.9 need to be reassured sometimes!)

(Continued on next page)

LATE NEWS

As we go to Press we learn that a new 9.5 mm. cine camera, the Miller (made by the Miller Cine Co. Ltd., of Gloucester) has now been put upon the market and that supplies will shortly be available. Full details will be published next month.

A feature of it is a standard thread for interchangeable lens, enabling telephoto or other lenses to be used without any alteration or adjustment. A further refinement is the speed of the motor, which is adjustable from 8 to 32 frames per second, 16 being the normal speed.

The 8-picture speed is very useful in bad light and used in conjunction with an F/1.5 lens and rapid panchromatic film, enables films to be correctly exposed under almost any conditions. The footage indicator (in feet) moves continuously without jerks and quickly interchangeable masks are fitted to the view-finder which is of the usual direct vision type. The price of the standard model, fitted with Dallmeyer F/3.5 lens, is ten guineas.

TEST REPORTS OF LATEST APPARATUS

(*Continued from previous page*)

Then this little gadget does more. By pressing a catch we mark a little notch in the film wherever we want. If, for example, I want to know where to cut a film strip I turn the winder slowly either backwards or forwards till I reach the frame at which I want my final film sequence to begin and then mark the film with one notch. At the other end of the selected strip I give the film two notches. Thus, when we come to the splicing I know exactly where to cut the film for my finally edited strip.

It is best to keep the viewer screwed in to the base of the winder midway between the two reels.

To test whether the gate had any tendency to scratch I ran one strip of waste film and a piece of matt lead strip through 20 or 30 times each. The runners and the gate mechanism left no scratch at all. And the bigger image on the screen gave me just the data I wanted for my cutting of the film.

The price of this exceedingly handy gadget, which is available either in 16mm. or in 8mm. size (my experience has been with the 16mm. size) is £3. (State voltage when ordering). Already it has saved me more than £3 worth of discomfort and given me facilities in editing worth more than £3 of my hard-earned cash to the time saved, and it looks good enough in its construction to last a photographic lifetime.

Carrying the Pathescope.

A USEFUL carrying case for the Pathescope 200 B projector, which is gaining ground so steadily among the users of the 9.5 mm. film, has been produced by the Camera and Gramophone Company, of 320 Vauxhall Bridge Road, S.W. (a few doors from Victoria Street). This case has the merit of being serviceable and cheap—and for use in big towns, at least, it has the additional recommendation of being portable enough to go with you in the 'bus, in the tram or in the tiniest of midget motor cars.

New Carrying Case for Pathescope 200B. (Camera & Gramophone Co.)

The projector just slides into place with quite enough elbow-room; and in addition the case has two chambers which will house two 400 ft. reels of film. The flex and also, if necessary, a third reel can be packed in alongside the projector.

Looking remarkably like the sturdy case in which the portable gramophone of to-day is housed, this wooden carrying case has its corners reinforced with metal angle-pieces, and will withstand more banging about than it is likely to get from any keen worker.

It stands 14½ inches high by 8 inches wide by 8½ inches deep with two strong locks and safety-catches. I found it, when fully laden and ready to take out for a show, to be quite portable and comfortable and not at all too heavy. As the price is only 14s. 6d. it ought to have a ready sale among Pathe enthusiasts.

The firm's larger carrying-case which also is made of three-ply wood covered with leather-cloth is still being continued at its old price, 17s. 6d. This pattern is of attache case shape and has been made in larger size so that it will accommodate six spare reels and a resistance as well as the projector. Its new rival has been constructed because something rather more portable and of less weight for the man who wants to take out only two or three film-spools was desired.

S.

New Ensign Cine Camera

Details will be given in our next issue of the new Ensign cine camera which is priced at the attractive figure of 13 guineas. It has a three-speed movement and an f 3.5 lens.

Random Shots . . . .

Pathescope announce a 9.5 mm. news reel and gazette. The first of the series will appear in April. It will cost only £1 12s. 6d., 5s. more than a super reel. Full details in our next issue.

* * *

The illustrated folder describing the home developing machine for 9.5 and 16 mm. films made by the Tripoflo Co. of Aberdeen is well worth getting. It is free, of course.

* * *

A set of well produced general purpose titles has been submitted to us by W. S. Jackson, of Stockton Heath, Warrington, among which is one at 1s. 3d. intended for end of programme showing.

* * *

Specimens of enlargements and an attractive album in which to mount them can be obtained free from Pickard and Sons, of Leeds, who specialise in enlargements from all sizes of cine films.

An exchange system and hire purchase facilities are offered by the Camera and Gramophone Co., 320, Vauxhall Bridge Road, London, S.W. 1. They will take your present apparatus in part exchange and arrange for hire purchase, payments being spread over twelve months with no deposit.

OUR CONTRIBUTORS

The names of the many eminent people who are contributing to *Amateur Cine World* speak for themselves, but in the belief that readers like to know something of the life and work of writers whose work they are interested in we are publishing thumbnail biographies of them month by month. These biographies will constitute a veritable "Who's Who" of the amateur cine movement.

The first, of Mr. Peter Le Neve Foster appears on page 27. In later issues we shall tell you something about our other distinguished contributors—about Mr. George Sewell who, with Mr. J. H. Ahern, made "Gaiety of Nations," which is still recognised as one of the best efforts of English amateurs; about Mr. Harold Abbott who tells a story of how in the very early days of amateur cinematography he owned an infernal machine which sounded like a lawn mower rolling down Clovelly High Street but which nevertheless projected real cinema films.

These and many others we shall introduce to you in the pages of *Amateur Cine World*.

* * *

We once heard a story of a young lady who, discussing with the vicar the succulence of fish such as bream, dace, perch and chub, suddenly embarrassed him by asking: "Which do you prefer, vicar, church or pub?" We are reminded of this anecdote by the news that for the "pub" set in "All Is Not Gold," the Brondesbury Cine Society's latest production, they used a corner of the church hall, disguising it with beer and cigarette advertisements. A kitchen was created in another corner of the hall by leaning two flats against the walls each side of a door.

* * *

A Gala Night in honour of an amateur film was held at the Gaumont Palace, Streatham, S.W. on March 9th, when Miss Pamela Ostrer (who is playing Næmi, daughter of Jew Süss, in the film of that name) presented the *Sunday Referee* British Amateur Championship Film-Producing Trophy to Ace Movies, producers of the remarkable film, "Driftwood."

YOUR TITLES

THE CINDERELLA OF AMATEUR FILMS

By "Totem"

TITLING, so far from being expensive, is very economical since it is possible, by means of a few inches of suitably titled film to convey a message which would require several feet of film for it to be told pictorially. Regarding the skill required for making titles, the essential thing is to know the method to be used and the rest is more or less a matter of careful attention to detail.

In these articles of mine I shall try to show the reader, beginner and advanced worker alike, the best methods to adopt and the pitfalls to avoid in the making of titles. Of course, perfection is never reached in titling, but it is this continued striving after the perfect result that helps to make the work interesting.

First of all, then, what do we need in order to start making our titles? A camera, a titling outfit, which may be purchased or made by the user, and a couple of electric lamps, these being all the essential items in addition, of course, to the film stock. There are several excellent titling outfits on the market at various prices to suit practically any pocket and these equipments are designed to cover all requirements in the making of straightforward titles.

In order to achieve the best results, it is desirable to make titles by means of artificial light, since daylight is not sufficiently constant to enable the user to have full control over the operation. This will be more readily appreciated when the stage is reached where it is decided to make those delightful fades and dissolves which are so fascinating a feature of title making.

What sort of film should we use? This naturally will resolve itself into a matter of personal preference, but there is no reason why any other than orthochromatic reversal film should be used. This type, while not so good perhaps, as some others in black and white contrast, is quite as good as panchromatic film in this respect, and it has the advantage that coloured pencil guide lines may be used on the title card without being reproduced on the film.

On this and the next page will be found three pictures suitable for title backgrounds and these will be found suitable for use with the various title making outfits on the market. Generally speaking, in order to obtain the best effects from the white title letters, the background should be very slightly under-exposed.

For the 9.5mm. worker the smallest picture should be used, with two 150 watt pearl or frosted gasfilled lamps

(*Continued on page 48.*)

For Bell-Howell, Cinecraft, Ensign or Kodak titlers

Half-a-Guinea for a Titling Tip

HOW do you make your titles? Have you some ingenious method of planning them? Do you specialise in animated trick effects? Have you some pet scheme which cuts out uncertainty and bother? If so, why not tell us about it? Other readers will be interested to learn what you have done. Half-a-guinea will be paid for every hint published. Address your entry to "Titling," The Editor, AMATEUR CINE WORLD, Link House, 4-7, Greville Street, London, E.C.1.

For Kodak Cine 8 and Pathescope titlers

For use in the larger TITLERS such as Kodak, Bell-Howell, Dallmeyer and Ensign titlers.

Amateur Cine Societies as a TRAINING GROUND *for* Screen Talent

How they can help the amateur keen for professional honours.

By MARY GLYNNE

(the well-known stage and screen actress)

I SEE no reason why amateur cine societies should not become to the film studios what the dramatic school is to the theatre. So many screen-struck men and women who throw up good jobs to pursue the will o' the wisp of film fame come to grief, because, I am convinced, they are so totally unprepared for screen work.

Why Would-Be Stars Fail

This, at any rate, is my opinion and I think it is a reasonable explanation why so many would-be film stars fail. I do not claim to have found my way into pictures because I have solved a secret where others have failed. I merely pass on opinions, which coincide with my own, of directors, cameramen and others with whom I have discussed this problem.

The film societies can do much to create a better understanding of the needs of the film director and to prepare members for facing the camera. For it is no exaggeration to say that 75 per cent. of screen aspirants fail on their studio test through "nerves." Their opportunity is gone and will not knock at the door again because the casting directors have so much material on which to draw.

"Nerves"!

The long and irksome period when the subject is being "lighted" and the final ordeal of facing the camera are naturally enough to try the strongest nerves, particularly of those who come unprepared. Limbs become taut, movements are awkward (if there is any movement at all) and consequently the cameras miss the angles necessary for the success of the test.

The voice is tried, generally with the same miserable results. Some young hopefuls come down for their test without ever having made any preparations for having their voices tested. They are asked to say something but the strange surroundings and the critical ears of the experts combine to produce in them a state little removed from dumbness. Even if a speech is prepared it is seldom that the lines are spoken intelligently or with any light and shade of the voice.

Gaining Confidence

It is nothing short of tragic that so many young people with abundant talent should throw away their big opportunities either because they are not at ease on the set or because they have not even a rudimentary idea of what is required of them. In common with a number of London actors and actresses I graduated in the theatre and hence did not experience the difficulties of those who face the camera with no experience of acting in public whatever. The stage is of immense help in giving one confidence. The cine societies can do a very great deal in fortifying their members with a similar self-assuredness.

They accustom their members to facing the camera. They help them in time to lose that unpleasant feeling of tenseness when shooting starts. They subject them to the criticism of their friends, always one's severest critics, because they are better acquainted with one's capabilities. Acting among friends, indeed, I regard as the greatest endurance test and therefore the best training of all.

There is another advantage which the amateur societies afford my own sex. Rightly or wrongly the English girl has a reputation throughout the film world of being unable to make the best of herself. The first thing that every lady member of a cine society should bear in mind is that her photographic appearance may be quite different from her appearance in ordinary life. The arrangement of the hair, dress, special make-up . . . these must all be understood if the most is to be made of one's appearance.

The cine society will give her invaluable facilities for getting to appreciate and make the most of her particular screen type. Some girls who apply for screen tests in the professional studios have quite a wrong idea of what their photographic type is simply because they have never seen themselves on the screen.

Practically every big star has some physical fault or other. I have never heard of an ideal film face. But by "fooling" the camera there is scarcely a single physical defect that cannot be overcome with careful treatment. Lighting, of course, plays a great part in this.

Teaching Screen Art

Much can be done, therefore, by carefully watching one's screen appearance and making what improvements seem necessary. If some fault seems ineradicable, such as a pronounced or badly formed feature, an attempt should be made to build the rest of the face in sympathy, thereby establishing, if possible, a particular type.

There are many other things which a society can do to help its enthusiastic members on the perilous path to stardom. It can teach the art of walking naturally, the elementary rules that one should never look straight into the lens of a camera or focus one's eyes on too distant objects, thereby giving them a strained look. It can help to establish confidence and give members practice in registering various emotions on demand.

It is always difficult to register five different emotions in the space of five minutes with the camera looking very much like an ugly ogre a few feet away. Practice makes perfect, they say. I doubt if this applies to film work but I am sure it gives confidence and without this there is no chance for the screen aspirant.

A Message from
BASIL DEAN,
the Famous Producer.

To the Editor, "Amateur Cine World"
Dear Sir,

On sending you my sincere good wishes for the success of your new venture, I have also the interests of us professional film producers at heart. The greater the prosperity of the 'Amateur Cine World' the more amateurs there will be who are interested in cinematography and the greater will be the public who will be keenly and critically alive to the technical efforts of us picture makers; the more appreciative will they be of our successes and the more sympathetic to our difficulties.

I hope you will reach a circulation of a million.

Yours faithfully
BASIL DEAN

Getting the BEST *Out of* YOUR FILM

Many amateurs do not get as good pictures as they might because they have no clear understanding of what their film will do. In this article our contributor deals with facts, not theories, and gives many useful hints.

By

"SHUTTER"

I SEE many hundreds of amateur films a year and never cease to marvel at the unfailing regularity with which the same people make the same mistakes—only little mistakes perhaps—but just sufficient to spoil the picture. To borrow a military expression, the amateur cine camera is essentially a weapon of opportunity, and that opportunity will be lost unless you can handle your camera with instinctive familiarity, knowing what it can and what it cannot do.

We scarcely think Mr. Leslie Henson will get a very striking film of Miss Anita Elsom and Mr. Nicholas Prinsep. Not many of the shots in it, at any rate, can be very much more amusing than this one.

I propose, therefore, to discuss a few matters of interest, in the hope that it may enable some of you to understand better the materials with which they are working—first assuming that all good elementary practices, such as keeping the inside of the camera clean, care in threading-up, etc., are known to all, and—what is more—that their importance is recognised.

We come, then to the question of stock. There are three main kinds of emulsion available—orthochromatic, panchromatic and super-sensitive panchromatic, and each has its own characteristics. We all know that "Light" is a mixture of coloured rays, which, for simplicity, may be grouped into the three primary colours, blue, yellow and red. The proportion in which these colours are mixed depends upon the source of that light.

Daylight, for instance, when the sun is well up, contains these colours in almost equal proportions, although near sunrise and sunset the yellow and red predominate at the expense of blue. Electric light, on the other hand, is very deficient in blue, and contains about twice as much red as yellow. Daylight and electric light—or half-watt, as the latter is usually called—are the two chief kinds of light which concern us, so we will pass over arcs and other sources, all of which contain their various constituent colours in their own particular proportions.

Emulsion Characteristics.

Now let us examine the emulsions at our disposal and see how we can best make use of their respective characteristics. Orthochromatic emulsions are highly blue sensitive, reasonably yellow sensitive, but quite blind to red. It naturally follows that they are entirely unsuited to half-watt lighting, or to photographing any scene where red predominates. They will give reasonably good tone rendering to daylight, and, owing to their yellow sensitivity, may be used later in the evening than was possible with the old type of "ordinary" emulsion.

Turning to panchromatic emulsions, now so deservedly popular, we find ourselves able to take advantage of the fact that they are sensitive to all colours. The panchromatic type, as opposed to the super-sensitive panchromatic, is considerably more sensitive to blue than it is to red, and it is for this reason that we use a yellow filter when exposing it to daylight. This type of filter tends to restrict the passage of the blue rays, whilst allowing the yellow and red to pass unhindered. By this means, the proportionate colour constituents of daylight passing through the lens are made to approximate to the colour sensitivity of the emulsion. This is what is meant by "colour correction."

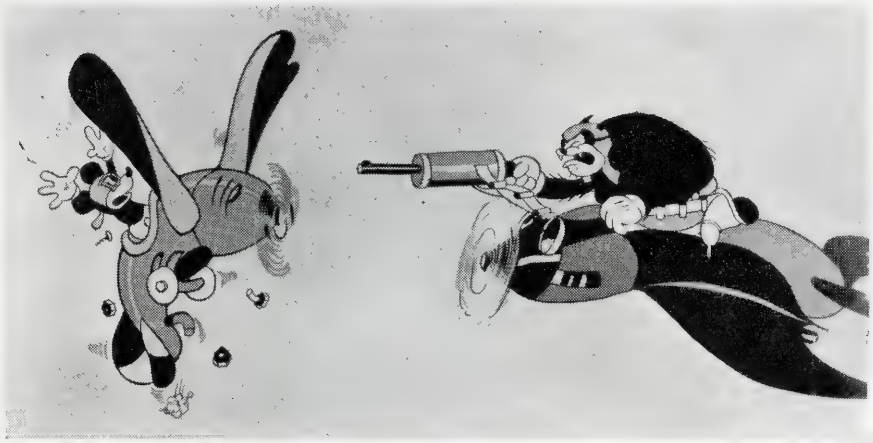
Rendering Cloud Effects.

When exposing panchromatic film to daylight, it is good practice to use a K.1. filter as a standard attachment. It does not alter exposure to any practical extent, and is very useful in rendering cloud effects, which are so often the making of a picture. For landscape, or distant scenes where haze is present, the K.2. will be found useful, but an exposure allowance of three times must be made.

(*Continued on page 26*)

FREE TO EVERY READER!
An attractive animated title and the latest book on amateur cinematography.
(*See page 26*)

This is How They MANUFACTURE *Mickey Mouse*



Here is Walt Disney with some of the famous characters he has created.

GREAT lover, soldier, sailor, singer, toreador, prize - fighter, aviator, scholar, Mickey Mouse lives in a world in which space, time and the laws of physics are null. And although his antics seem so spontaneous and irresponsible they are all worked out by the rule of three. Whether he makes love to Minnie or rebukes Pluto his actions are the result of mathematical calculations.

More than three hundred people are employed in producing the 18 Mickey Mouse cartoons and the 13 Silly Symphonies which come from the Walt Disney studio every year. Between 6,000 and 7,000 drawings go to make a cartoon of about 700 feet. Before pen is put to paper a " gag " meeting is held at which ideas are roughly outlined. Scenario writers then compose the regulation script which the adapters break up into sequences, scenes and shots. Three kinds of artists then begin to work.

First come the " animators " who sit at two long rows of desks and work by light that streams through a central glass. They develop the gags, drawing only the beginning and end of an action. The sketches are passed to the " in-betweeners," who draw the small, delicately graded changes that make the picture kinetic.

Then come the " inkers " who place a transparent square of celluloid on the drawing and outline boldly in ink on the celluloid. Action is photographed by super-imposing these transparent drawings over the painted backgrounds which have been placed under a camera.

The camera is focussed on to the drawing and exposes one frame each time a button is pressed, the motor drive being worked through a clutch. Although, of course, the recording is by the sound-on-film method, the orchestral accompaniment is recorded quite independently. Standard film is projected at 24 frames per second and there is one bar of music per second or 24 frames. It is therefore possible to tell precisely the exact moment when, to take an instance, Mickey blows a horn. If the particular action is in frame 96, the musical accompaniment to synchronise with it will be in bar 4. Hence the accompaniment can be made before even the drawings are begun.

One is credibly informed that there are a thousand different drums and noise machines in the Walt Disney studio and you ought to know that the absurd strangulated gurgling laugh that is the distinguishing note of one of the animals of the Mickey menage and the snuffling of Pluto when hot on the trail issue in reality from one Pinto Colvig, formerly a circus announcer. He is responsible for most of the queer sounds you hear. The voices of the THREE LITTLE PIGS in the Silly Symphony of the same name came from two girls and a man, the latter impersonating the wise pig that built his house with bricks.

It is interesting to note that at the age of 17 Walt Disney bought a movie camera out of his savings, but was more interested then in becoming a second Charlie Chaplin than a cartoonist. His first success was a cartoon sold for £30 ; he formed a company on the strength of it but it failed. Then came a series of " Alice Comedies "—burlesques of Alice in Wonderland, then Oswald the Lucky Rabbit, followed by the triumphant Mickey Mouse.

* WANTED *

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16mm. Kodak A Super Projector, 250 watt, case ..	£19 19 0
16mm. Kodak Camera, F3.5, 100ft., case, cost £27 ..	£8 8 0
16mm. Bell Howell Projector, 250 watt, cost £40 ..	£19 19 0
16mm. Ensign Automatic Projector, 100 watt, as new	£12 12 0
16mm. Zeiss Wafer Camera, Tessar, F2.7, cost £23 ..	£11 11 0
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8mm. Kodak Camera, F3.5, just as new	£7 7 0
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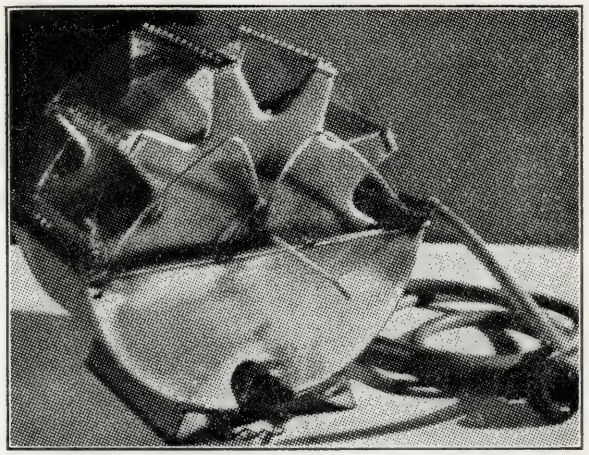

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Taken with a Leica camera. The original film is no bigger than a postage stamp. [*Briggs Photo*]

The FILM *is Improving* STILL PHOTOGRAPHY

By F. McCUBBINS

"FILM is all right for holiday snapshotters, but give us plates" was once the cry from the professional. But now film is good for us all, and it is not only on account of cartage that film is scoring. Processing is now just as simple, almost more so than with plates. True, the latter had their advantages. They were more speedy than most film emulsions and they possibly had a little less grain. But their disadvantages generally outweighed their good points.

Now fine grain developers, non-curling films, with a base almost as "clear" as glass are proving their worth. No fear now in enlarging. In a modern enlarger a film will enlarge as well as, in fact often better than, a plate. A film negative will generally hold more in the shadows than will a plate, and this is one of the big secrets of its success.

Halation Troubles

Rarely does a negative, however harshly treated soot up. The high lights hold, the shadows fill, a little more than is the case with a plate. Since under exposure is inevitable sometimes, this is a good asset to have in hand. Neither does a film suffer more than a plate if subjected to over exposure. However, in using film the chances of trouble being found in halation are increased as compared with plates.

Unfortunately film is still not quite so easy to work on as glass for reducing or intensifying. Perhaps this is all to the good in some ways. Definitely it helps the trend toward getting it "all in the neg."

In cine work, of course, it has always been essential to get everything in the negative, leaving as little as possible to the printer, and no work at all for the retoucher. In still work this ideal seems to have lapsed and "clean it up on the neg" has become a general idea.

The Miniature Camera

This tendency to slackness is gradually being killed by film. It is found easier and better to get a straight negative than to touch up afterward. Film and the miniature camera are definitely improving "still" photography. In the amateur "cine" world the "still" man is turning more and more to celluloid. His results prove his wisdom.

Film has also brought in its train the miniature camera. The improvement in quality of film emulsion and base has encouraged the miniature camera in its rapid development. It now threatens to overwhelm its big brother. The use of "babies" is increasing daily, its field widening as the value of its work is more realised.

Never before has it been possible to obtain results on films comparing so favourably with plates. Amateur and professional photographers owe a real debt to all the makers of miniature cameras for so strongly proving to them the advantages of film for still work.

HALF-A-GUINEA FOR A HINT

We offer half-a-guinea for every hint published in "Amateur Cine World" that will enable readers to get the best out of their hobby. There are no stipulations other than that it should be practical and useful.

We prefer hints and tips submitted to be as short as possible and sketches will be welcomed. They need not be finished drawings for our artists can refashion them to publication standard.

Address your entry: Hints Competition, The Editor, "Amateur Cine World," Link House, 4-7, Greville Street, London, E.C.1. Hints for the May issue of "Amateur Cine World" (on sale April 15) should reach us not later than March 26th.

You can make use of this attractive photographic study in your titling machine.

...OUR POLICY

THE services that *Amateur Cine World* offers you do not end in the columns of the magazine. They only begin there. We want you to look upon *Amateur Cine World* not only as a journal to be read with — we hope — pleasure and profit each month, but as an institution that will raise the status of the amateur movement and provide unrivalled facilities for better movie making to novice and advanced worker alike.

But the efforts we are making to popularise the hobby and build up a great industry can only be completely and triumphantly successful if the fullest use is made of the services we offer. Those services are free.

We recognise the praiseworthy aims and ideals of the various amateur cine associations, and shall do our best to advance them, for any cine association whose object is the betterment of the movement is deserving of full support. But there are thousands of amateurs who, for various reasons, stay outside the movement. Their aloofness is a direct loss to it for unity is strength and it is only by having a strong body of opinion behind us that we can foster a wider interest in amateur cinematography.

Readers of *Amateur Cine World* will be entitled to use the following services free. All that we ask you to do when making use of any of them is to send the coupon you will find on page 48.

Here are the facilities we offer you :—

1.—TECHNICAL ADVICE on any phase or aspect of amateur cinematography. Replies to questions of general interest will be published in these columns. In the case of queries concerning some mechanical trouble with your camera, projector or other apparatus it is often difficult to diagnose just where the fault lies. In many cases, therefore, it would be a waste of time sending a letter about it. We invite you instead to send the apparatus itself to us. Perhaps the film will not go through the projector gate properly. Without examining the projector we can only guess at the reason why it won't. We could suggest a few things which you might do, but we could not be definitely sure that they would put the matter right. You may have jolted the apparatus and disabled some small but vital part of the mechanism. But we refuse to guess. We aim to solve your problems, not merely to make suggestions for solving them. If, however, you think that a letter will explain your difficulty sufficiently, then write to us.

If you decide, on the other hand, to send us the camera or whatever it may be, with a brief covering note as to what the trouble is, please remember to include the cost of the return postage. We will then get the apparatus overhauled and advise you as to what is necessary to put it in first rate working order. If, however, we find the fault to be of some magnitude that will necessitate the apparatus being returned to the manufacturers, we ourselves will forward it to them and will advise you what their charge, if any, will be. In any case, you may rest assured that it will be a scrupulously fair one. You may, however, feel disinclined to have the apparatus repaired as we suggest. Well, you are under no obligation whatever. Just advise us and we will see that the article is returned to you.

2.—REVIEW OF FILMS. This service is described on page 30, but we should like to explain here just why we publish the reviews instead of communicating them privately to the producer. We have said before that we seek to raise the status of the amateur film and to promote increased interest in it. Now how can we do this by the "delivery in plain van" method? By reading the criticism of other people's films you will get useful ideas for your own. Equally, the publication of a notice of one of your films by a professional critic helps other people. We are going to give the same serious attention to the review of amateur films as the daily Press gives to professional films.

How AMATEUR CINE WORLD *Will Help Home Makers*

To the makers of those films which show evidence of good idea and technique and provide an affirmative answer to the question: "Is it reasonably good entertainment?" we shall present a free leader titled: "Passed by the Board of 'Amateur Cine World.'" This will convey that the film reaches an accepted standard of merit. We do not pretend that this "certificate" will have any great value but we do claim that it will be not unwelcome as some evidence of appreciation by experts who know their job. Further, the leader itself is of considerable pictorial beauty and will be prized if only on that account. Any type of film—family, scenic, featurette—is eligible for the award and it may be of any size.

3.—REVIEW OF AMATEUR FILM PLAYS. Amateur film plays are invited for review and will receive the same careful attention as "personal" films by individual workers. For meritorious productions a free leader will be given, but naturally the reasons guiding us in making the award will be somewhat different. Generally speaking, the film play is considerably more ambitious than the "personal" or "family" film. The effort is not that of one person only, but is the pooling of the resources of a number. The deciding factor, therefore, will be whether the effect intended by producer, technicians and actors is satisfactorily brought about (bearing in mind the limitations by which most societies are bounded) and how it compares with other amateur productions made under similar conditions. And because the standard is higher the title of the leader will show our critics' appreciation in a somewhat more decisive manner; it will read: "Examined by the Board of 'Amateur Cine World' and Specially Commended." The number of awards given to societies and individual workers will be recorded in *Amateur Cine World* each month.

The country in Spring presents splendid opportunities for your camera. Look for action and human interest when you take your camera out this Easter

4.—FREE FILM EXCHANGE SERVICE. Amateur film societies have opportunities for exchanging films that the individual does not possess, because they are organised and the individual worker is not. You can only exchange films if you know someone to exchange them with! This plan at once makes a wide range of personal films available to you. Send us a list of the film or films you have for exchange, stating subject, length and size and the type of film. From the particulars supplied to us we shall compile a constantly expanding list. When, therefore, you write to us, stating that you have such and such a film for loan we will select from this list a film of the same length and size as your own and write to the owner requesting him to get in touch with you so that you may exchange films.

The length of time for which you retain the films is a matter for mutual arrangement. *Amateur Cine World* can accept no responsibility for loss or damage to films loaned by this method. Readers should, however, notify us at once if they have any cause for complaint and if, on investigation, we find the complaint to be justified, the offender will be debarred from any further participation in the scheme.

Any film you or your friends have taken is eligible for this exchange system—scenics, holiday scenes, your family at play, etc. But library films you may have bought should not be put into free circulation in this way. The aim of this exchange system is to give you opportunities of seeing films made by amateurs like yourself—not professionals. The proper and only place from which to obtain library films is the libraries themselves.

We are confident that this exchange system will result in an eventual all-round improvement in amateur films. You will be able to compare films made by people working under the same conditions as yourself. You will learn how to make personal films of interest to others outside your own circle.

Send in the list of films you have available now. The sooner we are able to compile the list the sooner

(Continued on next page)

Free Film Leader for Every Reader

will you be able to exchange films. Each request for an exchange should be accompanied by the coupon on page 48.

5.—READERS' RENDEZVOUS. Readers who wish to get into touch with each other regarding the practice of amateur cinematography are invited to send a short note to us for publication, stating their name and address and the particular phase of the hobby they are interested in. This notice will be inserted free.

6.—CONTINUITY SERVICE. We will advise you through the columns of *Amateur Cine World* how to set about taking your films—family, scenic, holiday or any kind.

7.—ALL-IN SERVICE. Any question relative to amateur cinematography will be answered free through our columns and in certain cases by post.

8.—TWO HANDSOME FREE GIFTS FOR READERS. Every reader who subscribes to *Amateur Cine World* for twelve months will receive free an attractive animated leader and a presentation copy of "Practical Home Movies," by The Cineman, the latest and most up-to-date book on amateur cinematography yet published. Contents include: Cost and General Principles; Choosing a Projector; Film Libraries; Showing the Films; Choosing a Camera; Types of Film; Using the Camera; Taking Film Indoors; Processing and Editing; Cine Societies and Home Talkies.

A year's subscription costs 7/6 post free. Send your postal order, money order or cheque (which should be made out to "Amateur Cine World") to the Subscription Dept., AMATEUR CINE WORLD, Link House, 4-7, Greville Street, London, E.C.1. Do not forget to say what size of film leader you require—i.e., whether 9.5mm. or 16mm.

Getting the Best out of Your Films

H *and* D

(*Continued from page 20*)

The Vexed Question of Speed Indication

THE super-sensitive is the panchromatic emulsion "par excellence" for use with half-watt lighting. It is highly red sensitive and is thus able to deal with the large proportion of red present. No filter should normally be used with this stock to half-watt light. In view of the higher price of films coated with this type of emulsion, there is rarely any advantage to be gained in using it out of doors. It is admittedly faster to daylight than the ordinary panchromatic but this additional speed is usually unnecessary—except possibly in winter.

Experience the Only Guide.

The vexed question of speed indication by H. & D. or Scheiner figures periodically comes to the fore. We must remember, however, that when these systems of speed indication were first evolved, emulsions were not as complicated as they are now. For instance, they were only blue sensitive and their types were very limited. Now-a-days, owing to the widely varying range of gradation and colour sensitivity of emulsions, and the different lighting conditions under which they are used, it is quite impossible for any one figure, H. & D. or otherwise, to give a true indication of speed.

The cinematographer has only one satisfactory way of knowing his emulsion speed, and that is by personal experience. By carefully selecting his brand of film, and noting its behaviour under all conditions, he will very soon know more than any H. & D. figure can possibly tell him.

Children and animals are a never-failing fount of cinematic material. This pleasing still calls for a title such as "Off with the old love—on with the new."

The matter of focussing calls for little comment, and for none at all if you are using the popular f.3.5 fixed focus lens—one of the boons of amateur cinematography. Distance judging can be practised anywhere and at any time, and most amateur films are remarkably free from focussing errors.

As a final word—I can suggest a very sound practice—always leave your camera, when not in use, at the same stop and same focus. F.11, infinity focus, for if you forget to make the correct adjustments before your next shot, the chances are that you won't go very far wrong.

Every Cine Enthusiast Must Aim at

ORIGINALITY

By
PETER LE NEVE FOSTER
B.A., A.R.P.S.

PERSONAL films are, generally speaking, pretty well photographed. By that I mean that they are at least clear, even though they may not rise to any great heights as regards pictorial quality. Their subject matter is, obviously, extremely interesting—at any rate to the drawing room audience for whom such intimate pictures are intended.

BUT—and it is a very big BUT too—I rarely see a personal, travel or vacation reel which does not bore me as also the people who took part in it and who might reasonably be expected to be thrilled to the marrow at seeing themselves on the screen.

Just what *is* wrong with personal pictures? Certainly not the photography or the subject. It must be then the methods which the producer has used in presenting his subject. Take a typical example—a hundred feet shot at Betty's tennis party. We amateurs turn up at this function and shoot our 100 feet. In the fulness of time the film comes back from the processing station, when possibly a bald title, made with block letters or a typewriter, reading "BETTY'S PARTY" is cut in at the beginning. The film is screened and falls completely flat. We wonder why.

Get Human Interest

The truth is, nine times out of ten, that the cameraman has been so anxious to get pictures of the family playing tennis that he has completely forgotten to get any of those little "bits" which put what press photographers call "human interest" into the film. For instance, if you remember, it was a terribly hot day when Betty threw her party, but we quite forgot to make any scenes of all the lemonade drinking that went on, or if we did, we never thought of exposing a few feet on little Fido with his tongue hanging out or of his obvious joy when Ethel brought him that bowl of water.

What memories we could have brought back if we had shot that gruelling last set—you remember, the one we eventually had to send to a sudden death so as to be in time for dinner—in slow motion. And how much better the whole film would have looked if we had taken a still of a couple of tennis rackets, had this enlarged up to fit our titler and used it as background for the title "BETTY'S TENNIS PARTY." This kind of technique can be applied to any kind of domestic film subject by anyone who will use a little imagination and keep always before him the necessity for human interest.

Livening Old Films

And now what about all the stuff you shot before you learned to look at your subjects "cinematically" and got the knack of getting some real human interest into prosaic family news reels? Can nothing be done to liven up some of these flat sequences in last year's films? Yes, of course they can be vitalised. Careful cutting and ingenious titling aided and abetted by a little innocent faking will work wonders as the following examples (all of which have actually been used with success) will, I hope, show.

A certain amateur had a collection of shots taken on a motor tour. The photography was indifferent and the subject matter of doubtful interest. By stringing these shots together with snappy, topical titles, each of which was ingeniously double exposed on moving backgrounds of motor car wheels, a really amusing little travelogue was evolved. The moving backgrounds carried the impression of a somewhat hasty motor tour over wonderfully diversified country, and, incidentally, provide an idea which is applicable to all sorts of travel films.

A little ingenuity will often save a situation. For instance, I had a shot of my wife riding which was so grossly under exposed that it was hardly fit to screen, even after drastic reduction treatment. But the title, "RUTH RIDES FORTH IN THE FOG" and the screening of the film at a Christmas party when a fog scare was on, produced not only applause but congratulations on the way in which I had got "such a wonderful fog effect."

Innocent Faking

Travel films can often be improved out of all recognition by a little innocent faking. To take another instance from my own experience, when I came to assemble the film I took in Russia last summer I was faced with difficulty of not having been able to make any shots of our arrival in Leningrad. I had lots of pictures taken on the ship going over and yards of shots of street life and so on in Russia. The problem was to connect these two sets of shots up. I could, certainly, have simply put in a title "WE ARRIVE IN RUSSIA" or something like that, but it looked too bald for me, and besides, our first impressions of a new and strange country were an important part of our trip and therefore ought to have been made an equally important part of a film purporting to be a record of the trip.

What I actually did was this. First I got a big still of a Russian dockside scene (I cut this out of the publication "The U.S.S.R. in Reconstruction") and pasted across the middle of it a streamer with the words "RUSSIA—A FIRST IMPRESSION." Then I collected all the *small* stills of Russians I could lay hands on, trying to get as widely different types as possible. Most of them I clipped out of "Soviet Travel" and "Russia To-day." I took the first of these, laid over the title, "Russia—a first Impression," which I had already shot, and exposed six frames.

I repeated this procedure till the whole screen was gradually filled with fleeting bits of typical shots of Russians or scenes from Russian life. Then I blotted the lot out by covering them with a still of a bus, which, in its turn, was covered with a streamer labelled "LENINGRAD." From this it was, of course, a perfectly logical and natural step to the street shots I have already got.

My trick title—call it out and out faking if you like—managed to get over the muddled impression one gets when landing in a strange

(*Continued on page* 47)

Meet the Author!

AMATEUR CINE WORLD *is glad to be able to introduce to you Peter Le Neve Foster, who began amateur motion picture work in 1922. Great grandson of Peter Le Neve Foster the First, one of the Founders of the Royal Photographic Society. Born in 1903 but has enough experience of cine matters to last two lifetimes.*

Twelve years ago bought daylight loading Ensign and produced two comedies on 35mm. stock, both of which were publicly shown. Founded the Cambridge University Kinema Club—the first amateur movie club in the world—in 1923, in conjunction with Cedric (King's English) Belfrage, ex-film critic of the "Sunday Express." Became film critic on two undergraduate weeklies in 1924. Visited United States in August of same year and studied American production methods at first hand in Lasky's Long Island studio. Founded Manchester Film Society in 1927. Visited Russia last year and spent a week in the studios of Moscow.

Holds many official posts in cine societies both amateur and professional. Unrivalled experience of 9.5, 16 and 35mm. cameras and projectors, including big studio apparatus such as DeBrie and Bell Howell. Has reproduced some twenty feature films besides innumerable topicals, scenics and industrial films.

Since grandfather started him on a photographic career with a box Brownie has never looked back except, maybe, at the scores of personal films he has taken since 1917. Married. Mrs. Le Neve Foster is said to be the first woman in the world to have made a hobby of operating a full-sized professional motion picture camera.

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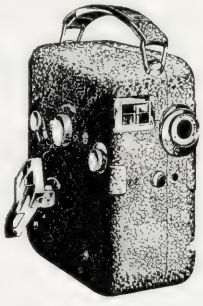

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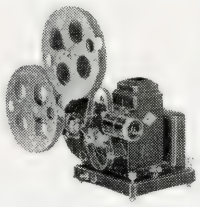

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Reversal OR *Neg-Pos* —WHICH?

By "High Light"

ONE of the first problems that confront the owner of a 16mm. camera is the purchase of film. What film should be used? What will give the best results, and still more important to the majority of users, what will be the least expensive?

The great thing to be borne in mind is that, having bought the film for use in your camera (raw stock, it is called before use) you are only at the beginning of your expenses. There is an additional charge for processing, i.e., developing and printing your film, and it is at this stage that your film becomes either cheap, reasonably priced or expensive.

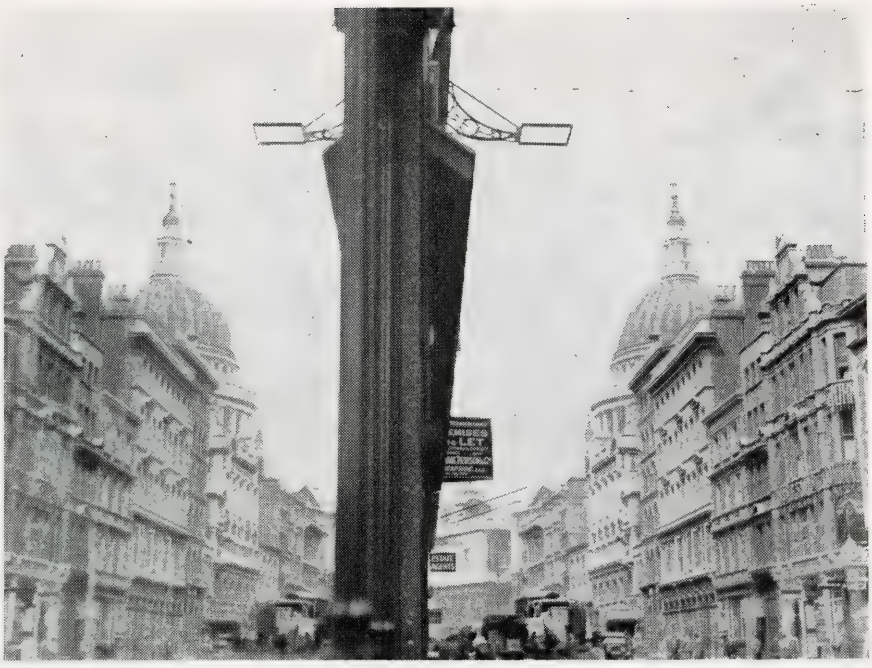
No Separate Negative.

16mm. film is divided into two types—reversal and non-reversal. The latter, non-reversal, possesses a separate negative and positive just as your ordinary still "snap" has a negative from which is made a positive print. The former, reversal, has no separate negative as, by a process of development, the negative, when taken from your camera after exposure, is treated so as to become in itself a positive. Because of the simplicity of this operation, in addition to the fact that less material is used, one length of film only being necessary as against two lengths in the non-reversal process, it would appear to be cheaper to obtain and process reversal stock. If you purchase 100ft. each of reversal and non-reversal stock, expose them and have them processed, the costs are identical.

If Film is Spoilt.

Suppose that, owing to an error in exposure (quite a common fault) a considerable portion of the film is spoilt. With reversal film you do not know of this until you have paid your processing charge and received back the completed positive. With non-reversal, however, the negative can be developed only, and on examining it the wasted portion can be cut away before a print is made for projection, thus showing a material saving on the total cost.

Another great point in favour of non-reversal stock is the ease with which further copies may be obtained. When your first positive copy is scratched and worn out through use, any further number of perfect prints may be obtained from the original negative. If, however, reversal film has been used there is only one positive print and no separate negative. Unless you are prepared to go to the expense of having a separative negative made from the positive BEFORE USE, it will be impossible to obtain further really serviceable copies of what may be a valuable film.



St. Paul's as it is and as seen in a city window—an original treatment of a rather hackneyed type of scene.

The reason for stressing the point that a negative should be made from the positive BEFORE USE is that, after projection, even though the film has gone through the projector only once or twice, scratches, dust marks and abrasions are bound to appear, and if the preparation of a negative is left until the positive has been used, all these markings are printed through, and are perpetuated on any further positives that may be made. Too many people realise this important fact when it is much too late to have it remedied, when a film which they prize is worn out and no further copies are obtainable.

Accumulated Grain.

Photographic emulsions are composed of various Bromide and Silver Salts held in suspension in gelatine and coated on a film of celluloid. If a portion of sensitised film is examined under a microscope it will be seen that these salts combine together so as to form a definite grain. This grain is easily perceived if a stop is made in projection and one frame of the film is shown on the screen. It will, therefore, be seen that when a positive print is made from a negative the resultant picture will show the accumulated grain of two emulsions.

WHAT DO *YOU* THINK?

We should be glad to receive your opinions on the relative merits of reversal and non-reversal stock.

While this would at first appear to be an argument in favour of reversal stock, it is not in fact the case, for while the first positive shows the grain of one emulsion only, any further copies will show the grain of three—the original positive, the negative and the printed positive—as against two only for non-reversal film—the original negative and the positive print.

A Great Saving.

It should be remembered that this method of preparing a separate negative and positive is employed in the use of standard 35mm. film, where there is considerably greater enlargement in projection and any grain would be more readily noticed.

A really great saving is effected by the facility for having the negative developed only. Remember that even the best cameraman cannot always expose a spool so that there is no wastage after editing. How much more waste will there be when the exposures are made by one who is less experienced. With non-reversal film the negative may be edited so that a positive copy of the wanted portion alone may be obtained, thus avoiding paying for the printing of waste film.

Getting a Good View-Point.

It may be found better to have two cameras working when the film is being taken so that a good view-point is obtained for all movements. This will necessitate a considerable wastage unless non-reversal film is used, as there will be a great amount of cutting to be done. There is this great additional advantage, titles may be spliced into the negative so that the positive print for projection comes out as one complete and unjoined whole, effecting considerable saving in wear and tear and lessening the possibilities of "jamming" in the projector.

It would, therefore, appear to be an established fact that the use of non-reversal substandard film lessens the cost of amateur cinematography. It remains for the user to demonstrate this for himself.

Our CRITICS *Review* READERS' FILMS

FILMS SENT FOR REVIEW may be of any size or length and of any subject. They should be packed in film containers and should be addressed to The Editor, AMATEUR CINE WORLD, Link House, 4-7, Greville Street, London, E.C.1. All films will be returned to their owners within seven days. Please do not forget to enclose your name and address! Nom de plumes may be used if desired.

Good, honest criticism can be of the utmost value to the amateur cinematographer. Up till now there has been a decided lack of it, a state of affairs which AMATEUR CINE WORLD hopes to remedy (with your help). In these pages it is our intention to criticise the work of readers, fearlessly, but constructively, in the hope that not only will the authors of the films benefit but also that those who read the critiques will be able to apply the principles put forward to their own work.

To this end we have retained the services of experts whose good taste is allied to an intimate knowledge of amateur cinematography. Their criticisms will be on a high plane, but praise will be unstinted where it is deserved. A free film leader will be given for meritorious productions

(*See page* 25)

The Beauty of England and the Glory of Scotland. By "Cinecolor."

This film, a colour picture, is beautiful in conception and courageous in execution, but in the opening stages is marred somewhat by inferior processing. A tendency to excessive panning is displayed, but any small defects are quite overshadowed by the evident care used in selecting types and viewpoints, the use of significant foreground objects to assist composition and ingenious titling.

Perhaps the most impressive portion of the film was towards the end, when the author had broken the rules of colour-film making and had obtained a series of sea pictures in subdued light and brilliant sunset shots. It was, however, a little confusing to see the sun set three or four times in one film. We know it is heartbreaking to cut those favourite shots away, but the man with the scissors always comes out on top. Besides, it makes the shots available for another film.

Who's Who at the Zoo. By G. H. H.

This film has been processed at home with the result that the pictures are rather uneven in colour. The photographic quality is good in most parts and superb in some; in others it is not so good and grain is evident.

Otherwise the film is just an ordinary Zoo picture which would be interesting to most laymen, but is a little disappointing to the cine-enthusiast. There is a certain want of variety and repetition of the same subject which betrays the haphazard shot and insufficient editing, while the waving of the camera in front of the cage bars in some of the shots is quite distressing to the eyes during projection.

In spite of these faults this is a better treatment of the subject than we have seen turned out by many amateurs.

A Fortnight in North Wales. By Gwalia.

What a pity it is that so many users of the cine camera pay so little attention to the question of correct exposure. In the film under review "Gwalia" has demonstrated a natural ability to choose a pleasant viewpoint and to introduce natural movement, while his use of natural objects instead of title cards to identify the sections of his picture displays great ingenuity of mind.

But the pleasant effect of the whole production is somewhat discounted by the variation of density from scene to scene, and the spectator is confused by a sudden change from darkness to brilliance or vice versa. We strongly recommend the constant use of an exposure meter.

We venture to think that "Gwalia" has sent us one of his earlier films, because there are some really wild panorams here and there and a certain amount of unnecessary repetition. He should try using a pair of scissors. It will improve the picture tremendously without sacrificing anything that is significant.

England's Riviera. By H. W. Greenwood.

This picture could be used as an example to many amateur cine workers. It is on negative-positive and the photography is particularly even in quality throughout, in spite of a wide variety of subjects being included in the picture.

The film has really attained its object of capturing the spirit of this delightful holiday country, good composition, unusual angles intelligently used, informative titles, all combining together to secure the effect. There is one particularly impressive shot of thousands of gulls on a rock-bound coast.

It may be a concession to the magic-making of King Arthur's country, but there is one picture of a sea running uphill which rather fills us with misgiving, but one fault of this kind is negligable among so much that is good.

Mr. Greenwood, who may be regarded as a veteran of this amateur cine movement, has been awarded an *Amateur Cine World* leader.

Paris. By T. H. Brown.

Here we have a capable presentation of the City of Paris, but not an outstandingly brilliant one. Technically the film is good, although there is a tendency towards over-exposure. The panorams are few in number and remarkably smooth. The titles are pithy and brief, a point to be particularly commended.

It is unfortunate that the film used did not have an anti-halo backing, as in some cases where high lights are present there is a certain amount of halation.

We are not in agreement with Mr. Brown when it comes to certain sections of the film which have been tinted blue. This may have been done to rescue some of the under-

Countisbury, Lynmouth, a still from the colour film "The Beauty of England" by Cinecolor, reviewed on this page.

exposed portions, as blue tinting is definitely an intensification process, but it has resulted in excessive hardness. Also, in one sequence, the author has for some unknown reason shown the Eiffel Tower in blue and immediately followed this with two shots of the same subject in black and white.

Tour in Germany. By Mrs. W.

We understand that this lady is a comparative newcomer to amateur cinematography and her effort is therefore a very creditable one. There seems to be a tendency to rather too much tilting—effective enough in occasional use but somewhat irritating when carried to excess.

The aeroplane shot might usefully go towards the end of the picture to indicate departure from Germany. In its present position somewhere half way through the reel it breaks up continuity by suggesting that the film is about to finish.

There is a certain naive charm about the home-made titles, which are business-like and original. This is a pleasing pictorial record but it needs careful editing.

Readers who wish to have the films they send us for review included in our exchange system (see page 25) are requested to notify us when forwarding them. A note to the effect that the films are available for circulation will be appended to the review of the films in question, thus forming a valuable guide to those who wish to book them.

A Movie Maker in Moscow

Difficulties in filming in Russia are greatly exaggerated according to P. Le Neve Foster, in his lecture, "A Movie Maker in Moscow," given at a recent kinematograph meeting of the Royal Photographic Society. There was one restriction, however, that has to be complied with—cine film is not allowed to leave Russia until it has been developed.

Another important point is that you can take a camera out of Russia only if you can prove that it is the one you took in, "which in practice means that you must be able to show an entry of its serial number on a passport. If you use a camera with more than one lens —a turret head camera, for example—you must get the number of each lens entered separately."

An Amusing Incident

An amusing incident occurred over this. The lecturer had no trouble with his cine camera because the serial number was clearly engraved on the gate but he also had with him a small Ensignette still camera which is very old and apparently had no serial number. This worried the Russian officials considerably.

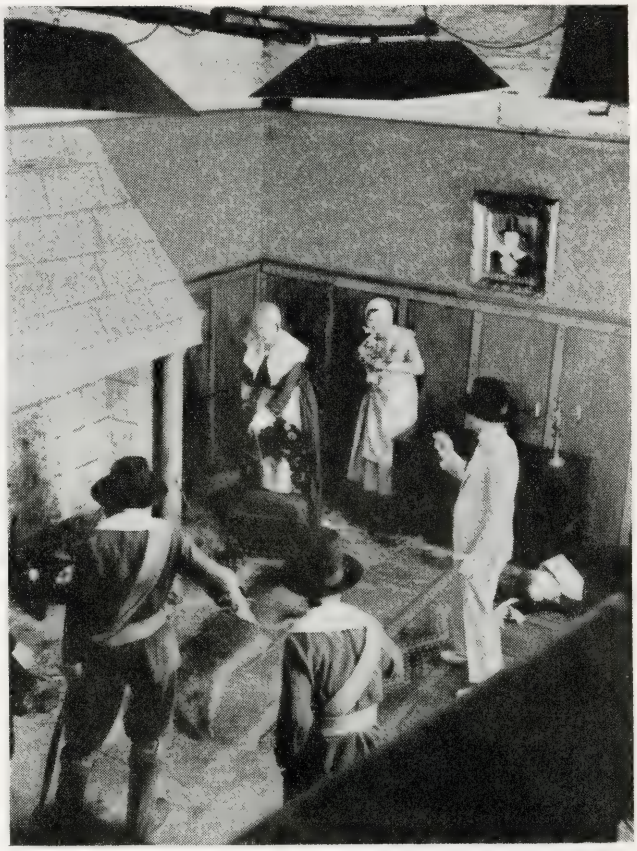
"At last, however, one of them spotted the diaphragm numbers and solemnly made an entry on my passport to the effect that Peter Le Neve Foster had brought into the Union of Soviet Socialist Republics camera No. F8, 11, 16, 32."

The Russian authorities were most anxious that Mr. Foster should visit their creches, maternity homes and the Park of Rest and Culture but he had come to see the film studios and see them he did. It was while on his tour of inspection that he met Pudovkin, the famous producer, whom he entertained to a dinner at which the latter ate nothing, but smoked innumerable cigarettes.

The lecturer concluded his address by showing a 16 mm. film depicting incidents of his trip.

Amateur Film Plays

We invite amateur cine societies to send us their latest productions for review in these columns. They would be retained for about four days. An animated leader will be given for films that reach a certain standard of merit (see page 25). Where possible our critics will attend projection evenings at club premises for the purpose of reviewing films for this page. Secretaries are therefore requested to give us notice in advance of times and dates so that we may make the necessary arrangements.



Shooting a scene from "The Night of June 17" (Stockport F.S.) reviewed on this page.

THE NIGHT OF JUNE 17

(Stockport Film Soc. 3 reels. 16mm.)

THE opening shots of this film convey a remarkable atmosphere of mystery and suspense, qualities which regrettably, are not completely sustained in the thousand feet or so that follow. One sees a letter being penned by a girl's hand, watches the missive shoot through a letter-box, to be unfolded by another hand. The faces of writer and reader are not shown and one concludes that it is material to the plot that they should not be visible.

We promised ourselves a nice little mystery in which a letter stating that there was to be a party on the night of June 17 played a prominent part. We confidently expected a spot of dirty work at the party in which the unknown writer and reader would be involved and that we should have to guess who they were.

Power of Suggestion.

We do not exaggerate our reactions to the beginning of this film. They are a striking testimony of the power of suggestion brought about by the imaginative use of the camera. Unhappily none of the happenings that these ingenious shots lead us to expect came about. And not only were they void as far as their connection with the story went; they left us rather dissatisfied and disgruntled. We felt that we had been lead up the garden.

That is the penalty attached to imagination and originality that misses fire. One's disillusion is greater than any product of the common or garden mind could bring about.

Throughout this picture the camera is used intelligently and at times very imaginatively. The essence of the story is a flash-back from the present to the times of cavalier and roundhead, the characters that appear in the prologue also taking part in the 17th century episode. It was courageous of the Stockport F.S. to embark on a costume drama for it takes an actor all his skill to appear at ease in costume let alone act in it.

The settings are extremely good, both interior and exterior. Period plays are good game for those who delight in trying to spot anachronisms and chuckle with unholy joy when they catch a glimpse of a railway line meandering past Boadecia's encampment. They will find nothing of which they can make sport in this film.

It is evident that very careful attention has been paid to detail; the exteriors are particularly effective. Stockport's location scouts are to be congratulated in discovering the picturesque old farmhouse at which a good deal of the action takes place.

But the film as a whole is unconvincing. The idea behind the plot is a good one but it has not been worked out sufficiently well, there being a number of loose threads dangling about at the end of the picture.

Continuity first rate (we could discover no lapses) but with regard to editing, a few feet of the dinner scene might profitably be cut.

Faulty EXPOSURE LOST *the First Prize*

By

HAROLD B. ABBOTT

IN a recent amateur film contest for which I acted as judge, a really fine effort of obvious originality and imagination took second place solely because it had been incorrectly exposed in sections. Most of the photography in this film was of a very high order and but for a few wrongly exposed shots the film would have swept the board. Of course, the scissors could have saved it—but that is editing, and I am now concerned only with exposure. Exposure, the first and most important lesson the cameraman has to learn: what can be done about it?

A "Dreadful" Confession.

The most obvious course would seem to be to get an exposure meter and/or to study the monthly exposure tables which appear in this periodical. A very excellent course, too—but let me make a dreadful confession of my early "still" photography days. By the expensive trial-and-error method, and by sticking to one particular brand of plates, I came to "know" them and was able to judge exposures with a very satisfactory degree of success.

Then I began to read photographic books and papers and "came all over technical," the first urge being to buy an exposure meter, of the actinometer type in which a piece of sensitive paper darkens to a certain tint. Religiously I used this exposure meter every time I took a photograph and when it indicated a different exposure (which it invariably did) from one which I had already preconceived, *I gave my own exposure!* And it was invariably correct to all intents and purposes!

In this article our contributor gives practical suggestions for the speedy acquisition of the art of correctly exposing cine films. Next month he will deal a little more technically with the subject of exposure and the use of filters.

Do I blame the exposure meter? Not a bit of it. I have no doubt it was correct when properly used; but I was unable to judge the "tint" of the sensitive paper: and there you have the whole secret of exposure meters. *You have to know them.* It happens that I get on very well with meters of the "extinction" type; but I know experienced cameramen who prefer the actinometer kind.

It is fairly safe to say that the type of exposure meter least affected by the "human element" is the photo-electric meter (such as the Weston, Blendux, Metrophot, etc.) in which the light intensity itself actuates a pointer which moves across a calibrated dial; but this class of meter is fairly high in its first cost and the amateur who cannot afford to acquire one may well wonder what he is to do about this exposure business. Let him take heart. He was unable to walk when he was born; but he soon learned.

Gain Experience This Way.

The beginner in cinematography must be prepared for failures until he has acquired a certain amount of experience, and the quickest and surest way of gaining that experience is to expose his early films on a wide variety of subjects (corresponding, say, with the classifications in the exposure table on page 46) and to make carefully a fully detailed note of every exposure or shot. It may be a little bother, but a hundred feet or so exposed and recorded in this manner will teach him more about exposure than two or three thousand feet exposed on the hit-or-miss principle. Moreover, the expenditure of a reel or two on purely object-lesson principles will save much money and disappointment later when filming subjects that matter.

If the amateur desires to cut down the cost of his object lessons, he may do so by running his camera for three or four seconds only on each type of shot. The result will not be satisfactory for exhibition purposes but the maximum number of variations will be obtained on a minimum of film. The idea may be extended by shooting each scene three times, using

(*Continued on page 34*)

Aids to correct exposure now available to the amateur cine worker.

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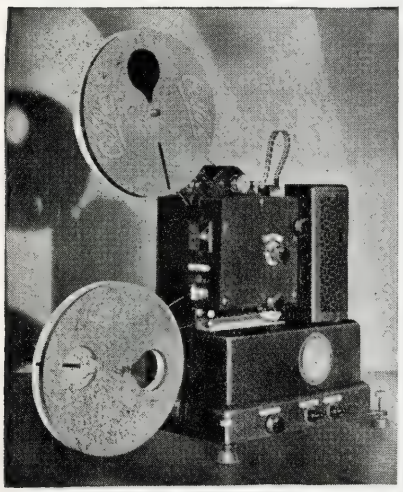

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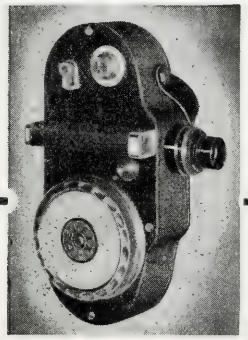

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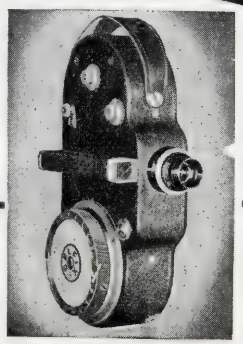

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Mastering the Art of EXPOSURE

(*Continued from page* 32)

a different aperture for each shot and carefully recording which stops were used. In no case, however, should any shot be less than of three seconds duration, otherwise the effect cannot be fairly judged on the screen: a five-second minimum would be preferable.

Assuming the beginner adopts the wise course of triplicating each shot, which stops should he use? Let him consult his exposure meter, or our exposure table and find the aperture indicated. His triplicate shot should then be made, first at the next stop larger than the one indicated, then at the indicated aperture, and finally at the next stop smaller. Thus if f/5.6 is the indicated aperture the shots would be taken at f/4, f/5.6 and f/8. If the cine-photographer's lens is calibrated on the f/5, f/7, f/10 principle he would use the nearest setting, or estimate the appropriate stop by setting his diaphragm at a point between the engraved markings.

The recording of the exposures is a most important part of the object lessons and should be done immediately after each shot. If it is left till later it will be found most difficult to recall which stops were used for particular scenes, or to remember with a sufficient degree of accuracy the conditions which prevailed at the moment of exposure. A small notebook should be obtained and ruled into vertical columns with the following headings:—Date, Spool No., Shot No., Subject, Time, Light, Stop, Remarks. The method of entering details in the various columns is obvious and calls for no explanation except, perhaps, in the case of "Light." For this column I would suggest the following abbreviations:—

V. dull	Very dull
Dull	Dull
Diff.	Diffused
Bt. diff.	Bright diffused (no direct sunlight)
S.	Sunny (diffused, with slight sun)
S. & S.	Sun and shadow
Eve. S.	Evening sun (weak or yellowish)
Shade	Against sun (shadow)
Bt. S.	Bright sunlight
Ex. S.	Extremely brilliant sunlight

In those few cases where these abbreviations do not seem to cover the conditions, a brief descriptive note is made in the "Remarks" column.

After the film has been processed it is shown on the screen, and a red ink note is made against each shot in the exposure record, indicating that the exposure (*as judged on the screen*—a most important point) has been "correct," "over-" or "under-" etc., and a permanent criterion then exists for particular types of subject taken in specific conditions of light.

Beginners are by no means the only cine-photographers who will profit by this systematic tackling of the art of exposing. There are probably thousands of amateurs who would scorn to be called beginners, but who have never mastered the art of correct exposure.

The recording of full details of every exposure is a habit that may well be maintained even after a reasonable proficiency has been reached. To refer to the record is a constant source of instruction and a guide to future exposures; it facilitates "re-takes" (for even a professional cameraman is not 100 per cent. efficient); and it will be found most useful when editing the film recorded.

GETTING READY for the Cine Season

By AUSTIN RICHARDS

How to ensure that your camera is in first-rate working order.

THOSE of you who confine your cine work to the brighter months and the longer days are now thinking of taking your camera down from the shelf ready for another season. Do not wait until the moment when you need to use it. Take it down now and give it a thorough overhaul. It will increase your chances of good pictures and avoid trouble at possibly an awkward moment. For the moving picture camera is a delicate piece of precision machinery and like all other machinery, will give of its best if it is properly taken care of.

When you first take it down remove it from its case, together with every accessory and other piece of apparatus in the case. Now look for signs of mildew in the latter. It is possible that these will be present, even if the camera has been kept in a dry place, for the case itself may have been slightly damp when it was first put aside. It should be carefully aired near a radiator or fire, though overheating should be avoided as it will warp and dry out the leather and possibly melt any adhesive which has been used to fix the lining.

Examine Metal Parts

When the case is really dry it should be brushed thoroughly to remove dust and other foreign matter. The outside can then be treated with a suitable boot polish, or with saddle soap. The straps should not be forgotten and if they show signs of weakness they should be renewed. It is better to pay for a new strap than to damage a camera badly by dropping it on the ground one day.

Now the camera itself should be dealt with. Remove the door, any spools, chargers or film which may have been (wrongly) left inside, unscrew the lens if this is removable and then thoroughly brush and wipe out the interior of the instrument. All the metal parts, particularly the sprockets, idlers and gate and presser pad should be carefully examined for rust or pitting. If this is present, even to only a minute degree, the instrument should be placed in the hands of the makers.

'Ware Scratched Film!

Particular attention should be paid to all the surfaces over which the film slides, as if these are dirty or defective the film will inevitably be scratched. If emulsion "corns" have collected they can be removed by scraping. On no account should a hard metal be used for scraping as it will mark the gate. Soft copper, or box wood, will provide scrapers which are hard enough to remove the accumulations without damaging the metal surfaces.

If the emulsion is particularly stubborn it can be removed by means of little pellets of damp cotton wool on a match. This will soften the emulsion, but the metal surface must be rubbed *bone dry* after this operation.

After the cleaning, the instrument can be wiped over, both inside and out, with a rag very lightly damped with oil, but this oil should not be put on surfaces with which the film will come in contact.

Some cameras have provision for oiling the motor mechanism. Others rely on a reservoir system built into the camera. The manufacturers are the best persons to renew the supply of oil in such cases.

Checking Speed

After oiling, the speed of the camera should be checked. Obtain an old film equal in length to the full capacity of the camera, load the instrument and then run it, checking its speed with a stop watch. The main sprockets of the camera provide a means of doing this, as in most instruments they are what is known as "eight-frame" sprockets, and therefore complete two revolutions per second. A spot on the side of the sprocket makes it possible to check the revs. per second.

Failing this, the cameraman should load his instrument, mark the film with pencil near the gate, run the camera for a time determined by a watch with a second hand and then check the length of film which has run off. The 9.5mm. camera passes 14 pictures per second, the majority of 16 mm. cameras 16 pictures per second. There are 40 pictures to a 16mm. foot.

About Lenses

If there is any variation from normal the instrument should go to the makers. Remember, however, that it is useless to check an empty camera. It must have a load. On the other hand do not run the instrument right out as even in the best of instruments there is a tiny variation in speed as the motor runs down.

Then we come to the lens. Brush it lightly with a camel hair brush, then polish it very gently indeed. The best material for this is an old linen handkerchief. Silk is not desirable as it electrifies the glass of the lens and makes it attract further dirt, while washleather often contains grit and the glass of the photographic lens is extremely delicate. There are outfits of suitable lens cleaning materials on the market.

Now look carefully at and through the lens. It may be that the lens is "starred," showing that the elements are becoming uncemented. Alternatively the surface may show a sort of bloom, or be dull. In either of these cases the manufacturer is the best person to deal with the problem. On the other hand do not be dismayed if the glasses contain small bubbles. These are almost inseparable from good optical glass and, provided they are not too large in relation to the lens, they do not affect its precision and quality.

Look over the moving parts of the lens, the focussing collar and the diaphragm control. If you are *very* sure of yourself you can essay the somewhat delicate task of cleaning and relubricating these, but personally I have never had the pluck to do a job which can so easily be muffed, with the result that an expensive lens is gravely damaged.

Building a ship that will never go to sea. It is being constructed for the Universal film, "Destination Unknown" and is said to be the biggest ever built on a sound stage. Note the camera crane.

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Lionel Collier discusses APRIL RELEASES

THE evolution of British comedy makes an interesting study. In the main it is broad stuff lacking the punch, however, of American slapstick and the subtlety of the French variety which has always utilised pictorial detail to gain its biggest laughs and effects. In contra-distinction British comedy has relied mainly on dialogue and none too subtle dialogue at that and concentration on the main comedian.

In *Jack Ahoy*, Jack Hulbert's new picture made by Gaumont-British, those same factors are apparent. Hulbert holds the centre of the stage all the time, but there is an attempt here to introduce more pictorial expressiveness and Walter Forde has contrived to make this story of an A.B. who falls in love with an Admiral's daughter and rescues her and her father together with a captured submarine from pirates, easily the best vehicle Jack Hulbert has had.

The continuity runs more smoothly than is usual in British comedies and there is sound pictorial construction in the way Jack Hulbert has introduced his inevitable song and dance; it is led up to naturally on board ship and there is rhythm about the way in which the crew are assembled to take part in the chorus of his song and form the audience for his dance.

Submarine scenes lack the realistic touch that would have still further enhanced this comedy value. The contrast afforded by irresponsible fooling against a convincing background—and this applies to the settings as well as the human surroundings—is a very important asset and is one that is not necessarily dependent on the expenditure of money.

This object is achieved more successfully on board a battleship, but is again allowed to lapse in those scenes dealing with the pirates' stronghold. It is a pity that Jack Hulbert is allowed to dominate the film so completely. One can have too much of a good thing.

* * *

Another picture which relies almost entirely on one personality, a fault always to be avoided, is Mae West's *I'm No Angel*. I do not think that there is much to be learnt in the way of construction from this picture, which is put over in the usual slick American manner.

Its entertainment relies on the way Mae West exhibits her version of sex appeal and puts over questionable innuendoes with an air of injured innocence and blasé indifference. The rest of the cast does not matter at all, except for a clever little character study of a Jewish lawyer by Gregory Ratoff. As I have said, this lack of balance in casting and in plot construction is a thing to be avoided.

* * *

I do not recommend *Too Much Harmony* as a particularly good piece of entertainment,

An imposing scene from "The 1,002nd Night," a film of the Haroun Al Raschid period. But notice the electric lights!

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Films to See This Month

but it is of interest from the camera point of view. It is another of those back stage romances, complete with song and dance and the inevitable crooner—this time Bing Crosby.

He, by the way, seems to have improved as an actor in this picture, but it is on the comedy side, supplied by Jack Oakie, Harry Green and Skeets Gallagher that the main strength of the entertainment lies. The camera work I have referred to is notable in the stage numbers which are excellent spectacle but form, as they so often do, an intrusion in the plot rather than a means for developing it.

* * *

If you want to see biographical drama at its best see *One Man's Journey*, in which Lionel Barrymore depicts the life of a small town doctor who sacrifices his own career to help his son to become a successful surgeon but in the end gains widespread recognition. It is an extremely well balanced, simple production with a smoothly running continuity which covers the passage of time with flowing dramatic action.

There is nothing pretentious about it and the small town atmosphere is attained with a simplicity that adds to the charm of the drama as a whole.

Notice here that *One Man's Journey* is not a one man picture. Lionel Barrymore is the pivotal point, but the cast, which includes May Robson, Dorothy Gordon, Joel McCrea and Frances Dee are all given chances to make their roles fit into the scheme of the picture as a whole. John Robertson's direction is worthy of especial commendation.

* * *

America has always been quick to seize on topicalities as a basis for their productions. I commend this to amateurs who are searching for story material. In *Golden Harvest*, the American wheat war is the subject chosen and it is treated in a strongly dramatic manner with a wealth of detail. Hollywood never lets one down when it is dealing with the people of rural America either in characterisation or pictorial charm.

There is great beauty in the countryside settings in this picture. The composition is well worth studying.

Ralph Murphy's direction is very good but you will not find his touch so sure when dealing with the contrasting " big city " life, where the wheat the farmers have struggled to produce is looked on as a source of gambling, as it is in the rural sequences.

Very good performances are given by Richard Arlen, Elizabeth Patterson, Genevieve Tobin, Roscoe Ates and Chester Morris.

By the way, an interesting contrast with this picture is afforded by the British picture *The Song of the Plough*, which attempts to deal with our farm problems.

Here story value and plot development are incredibly ingenuous and aimless, but its camera work is brilliant and all amateur cameramen will find it extremely interesting. It is finely composed and shows just how much can be achieved in our English countryside.

* * *

Another contrast of interest is afforded by *The Late Christopher Bean*, directed by Sam Wood, in which Marie Dressler and Lionel Barrymore appear, and the original French film version of the play on which it was founded, *Prenez Garde a la Peinture*, with Aquistapace, Charlotte Clasis and Milly Malhis, directed by Henri Chomette.

In the American version there is a tendency at times to make this purely domestic story which relies on perfect characterisation almost slapstick, although the character work is extremely good. The French version is much more simple, entirely unpretentious yet somehow more sincere.

I think no one can do better at the moment than study some of the French pictures that have been appearing. They are a lesson in effective detail work, pictorial expressiveness and the importance of careful casting.

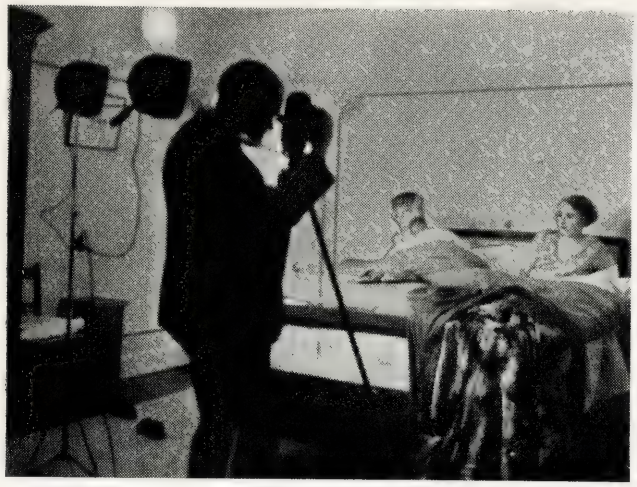
* * *

Illustrated is a still from *The 1,002nd Night* which stars Ivan Mosjoukine, which was made at Cannes and has dubbed English speech.

It is an example of wasted talent and the uselessness of pretentious settings where they are not accompanied by imaginative direction.

The editing is clumsy and the continuity negligible.

What the SOCIETIES *are Doing*



Shooting a scene from "Tick-Tock or A Bedtime Story," the successful comedy produced by Stockport F. S.

The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite secretaries and publicity managers to help us disseminate news and views by sending to us month by month reports on the activities of their clubs. Reports for our next issue should reach us not later than March 23rd. "Stills" are also welcomed.

ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS, RICHMOND

We like the methods employed by this society in their current production "Mandeville's Choice," of introducing the cast to the audience by means of close-ups and medium close-ups with super-imposed titles. This is a leaf from the professional's notebook which other societies might profitably borrow. It is a better scheme than repeating the names of cast and characters at the end of the film, although this device has a good deal to recommend it, for it frequently happens that one wishes to identify the small-part actor or actress whose work has given one particular pleasure.

We are glad to note that in "Mandeville's Choice" the work of both artists and technicians has been very satisfactory indeed. The direction of the picture, now in its shooting stage, is by H. Stephen Taylor. It is the first production he has directed and he is acquitting himself well. The second picture to be produced this year will be similar in character to Pathetone Weekly and will introduce a cine reel of news and views taken locally. The company has a particularly good lighting unit and their cameramen are very satisfied with results. Shooting is done on 9.5mm. Pan and R.O.F. stock.

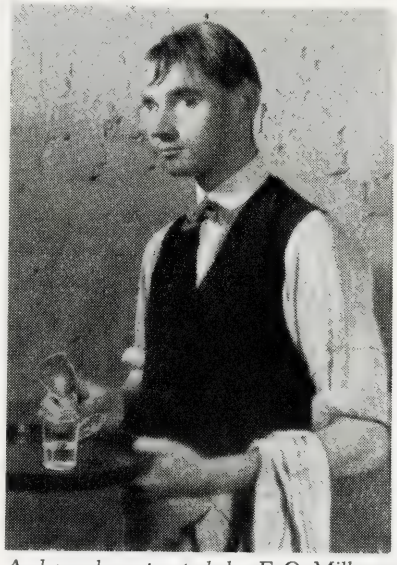
BOLTON AMATEUR CINE ASSN.

Bolton A.C.A. is again responsible for bringing over and distributing American amateur films. This year three films have been obtained, each of which was ranked among the Ten Best of 1933 by the Amateur Cine League. The 1934 schedule has not yet been decided on; no doubt we shall be able to give news of it after the annual general meeting on April 9th. 1933, a very satisfactory year, saw the production of "Face Value" (1,100 ft., 16mm.), a photoplay, and "Saturday," a documentary film (250 ft., 16mm.)

Amateur Cine World would like to see more films of this character. We feel that the exploitation of such fields as this is peculiarly the province of the amateur cine club and present opportunities for the production of work of practical interest and permanent value. "Saturday" obtained the third prize in Class C of the *Sunday Referee* contest. "Face Value" carried off a certificate of merit in Class A.

BRONDESBURY CINE SOCIETY

Brondesbury is to be congratulated on securing a prize in an important national contest on the merits of its first full length production, a particularly praiseworthy feat. Their film, "All is not Gold," completed during February, 1933, has been awarded the third prize in Class A of the National Amateur Film Contests, British Championship, 1933, organised by the *Sunday Referee*.



A clever character study by F. O. Millar as a waiter in "Driftwood," the film that won first prize for Ace Movies in class A of the "Sunday Referee" contest.
Photo: J. H. B. Radford.

At the closing date of the competition this was the only film they had completed and their success is all the more encouraging in view of the very difficult conditions under which it was produced, only a fraction of the equipment now at their disposal being then available. The "studio" was a Church Hall, available only one evening a week, rarely allowing members more than about three hours for erection of sets, shooting and packing up. Lighting totalled about 3,500 watts, the camera then being a Pathe Luxe fitted with an F/2.5 Hermagis lens.

"All is not Gold" has already been booked for projection by several other cine societies but will be included in a public show at the society's headquarters to be announced at a later date.

The fixtures for March included a Projection Evening on the 6th, when a programme of films by the Finchley Amateur Cine Society was shown. On the 13th Messrs. Cinepro Ltd. gave a demonstration of all the latest Siemens 16mm. equipment, during which some interesting travel films were projected. Readers are reminded that genuine amateur cine enthusiasts are always welcome at the studio on Tuesday or Friday evenings after 8 p.m. for the society is anxious to make as many contacts as possible. All enquiries to L. A. Elliott, 40, Peter Avenue, N.W.10.

CAMBRIDGE PHOTOGRAPHIC CLUB CINE GROUP

This society believes that the popular type of polished film play of the familiar ingredients can only be efficiently produced in the studios of Hollywood and Elstree and so confines itself almost entirely to the production of films of an educational, pictorial and abstract nature. And that is why we expect to be able to record in the near future the release of productions that we can point to as shining examples.

A number of first rate travel and nature films have been made, but at present the energies of the members are being directed

Impressionistic Films

into the production of what is described as "a study in cinematic expression," a psychological film drama called "Delirium." This film is now almost completed and as soon as it is off the floor will be followed by a screen version of the Grecian legend, "Orpheus in the Underworld."

The history of the society is a not uncommon one. Lukewarm interest at first, the flicker being eventually whipped into a glowing flame by the tireless activities of a few enthusiasts who would not admit defeat and never lost sight of their ideals. Meetings are held at the club house, Ram Yard, at 8 p.m. on alternate Fridays. Those who wish to join should either put in an appearance at one of these gatherings or communicate with the secretary, Arnold Darlington, at 55, Montague Road, Cambridge.

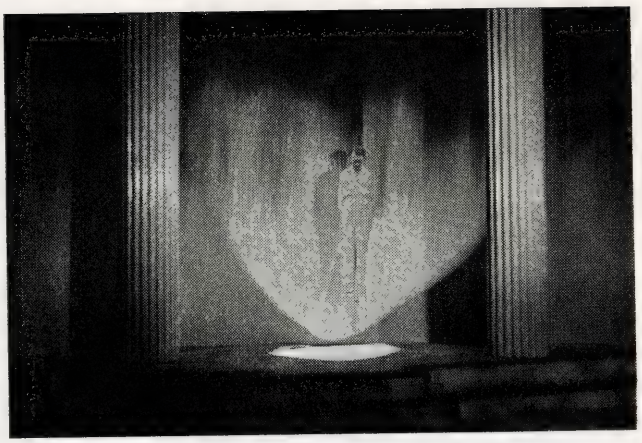
CIVIL SERVICE CINE SOCIETY

This society confines its activities to films of an abstract or documentary character, the decision being taken on an unanimous vote after the production of several photoplays. While by no means decrying film plays—the fact that *Amateur Cine World* is the first journal to give them the same serious attention as the daily press give to professional films by the publication of responsible reviews, indicates our appreciation of their immense possibilities—we feel that this step is a very wise one.

The society's abstract, "Thirst," was recently completed under the direction of A. A. Peachey. This film has only just had its premiere and was warmly commented upon by a critical audience. "Retrospect," another 16mm. film, should be available for showing by the time these notes appear. The film is the joint work of the society's most expert members and there is every assurance that the finished work will represent a worthy addition to its library.

The near future is likely to see no falling off in the society's activities. It has been decided to make a long 9.5mm. abstract during the summer, whilst a new scenario (as yet untitled) is now being filed for shooting a 16mm. analytical film of child reactions.

Enquiries should be addressed to N. Reid, 369, Lonsdale Road, Barnes.



Impressionistic set for psychological film drama, "Delirium." (Cambridge P.C.C.G.)

FINCHLEY AMATEUR CINE SOCIETY

A programme of American amateur films selected as among the ten best of 1933 was screened by this society on March 5th. American amateurs are so frequently reputed to be in advance of us both in practice and technique that we shall be interested to learn Finchley's opinion of them. The latest news from the production unit of "Home, James" is that everything is in full swing. With the permission of the author the director has considerably shortened the story so as to enable him to complete the production this month. Finchley are a particularly go-a-head society. Their monthly bulletins are models of what this kind of thing should be.

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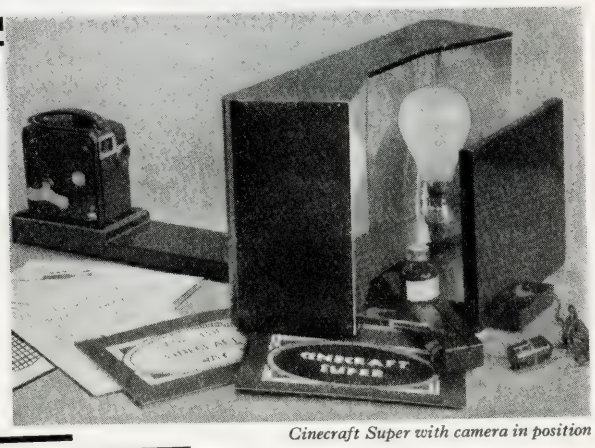

Cinecraft Super with camera in position

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HORNBY-BRITISH AMATEUR FILMS, ASHTEAD

Unusual themes characterise the productions of this society, which is another way of saying that their films are original. The search for out-of-the-ordinary cinematic material is a sure indication that a club sees its functions in a clear light and is able to appreciate its limitations as well as its advantages. But it must be borne in mind that unusualness and freakishness are near relations.

The previous productions of Hornby-British—" The Secret Meter," " Heirloom " and so on—show that they appreciate the distinction and we look forward with interest to their next production. The story for the next film is now under consideration and amateur scenario-writers are invited to submit stories that fulfil the requirements we have indicated. Address secretary, J. Montgomery, Timber Lodge, Ashtead, Surrey. The company will probably go into production again in April.

A. Denman directing B. Ludin and Winifred Elliott in Brondesbury's current production " Two Candles." L. Elliott at the camera

Photo : A. Frischman.

LEICESTER AMATEUR CINE CLUB

"All's Well," Leicester's fourth production went on the floor a few weeks ago and by the time these notes appear should be well under way. The cast, which includes Eileen Barson, Alex Barson and John Percival, is assisted by a most enthusiastic band of small part players, but there are still one or two vacancies for " extra " talent in character parts. A view of the first rushes encourages the opinion that this film will be Leicester's best yet. Direction : R. Wilde. Camera : R. Trasler, secretary.

The social activities of the club are now in full swing. Miss Nancy Brown, popular film actress, helped to make the annual dance its usual success. Details of the club may be obtained from the publicity manager, E. K. Durston, The Hawthorns, Glebe Road, Leicester.

LINCOLN AMATEUR FILM SOCIETY

Love and hate, blackmail and murder. These are the ingredients of the first film produced by the L.A.F.S. Judging by the success it has met with (it spends most of its time on hire) the exploitation of these passions and vices is a worthwhile speculation provided the production is competent and sincere. The film is 400 feet of 9.5mm. stock and is mounted on two 300 foot reels. Applications for hire from either private individuals or clubs should be sent to the secretary, G. F. Morton, Towan Blistra, Mount Street, Lincoln.

The Society has been in existence for little over a year and is very flourishing and virile. At present the next venture has not passed the discussion stage ; " as everyone is chock-full of ideas," writes G. F. Morton, " we must spend a little time in sorting things out, but we hope to get started on the actual work in a few weeks time."

LONDON AMATEUR FILM CLUB

Human interest, topicality and the documentary are first-rate cinematic material. This, and technical proficiency, no doubt accounts for the striking success of " I Serve," a film of camp life in the Church Lads Brigade, made by Mr. Bromley of this society. Seventeen public shows have already been given. The club has recently completed " Panshine Pansy," its two-reel burlesque of " Sunshine Susie " and a shorter film " Concussion " is awaiting fine weather for the completion of the exterior shots. Recently most of the weekly meetings of the club have been projection nights (9.5 mm. and 16mm.) and plans are now being made for springtime shooting and new film stories written by members are being reviewed. Anyone interested in the work of the Club is invited to obtain further particulars from the Secretary Miss Margaret M. Jasper, 42, Fentiman Road, London, S.W.8.

MANCHESTER FILM SOCIETY

P. Le Neve Foster had a more striking success with his film of the Loch Ness monster than British Movietone. In this amateur production you actually see the monster at close quarters. John Tilley tells of a man who made the monsters' footprints every morning. Le Neve Foster went one better and made the monster himself. Yes, the film was done with models, a commendable example of topicality and originality. Other films by individual members of the M.F.S. include a number of rowing pictures made for instructional purposes by J. T. Rothwell, coach at the Agecroft Rowing Club and some excellent child studies by R. O. Harper.

The society is just completing work on " The Five Pound Night " (200 ft., 16mm.) written by P. Le Neve Foster and directed by George Mellor. Camera work : H. L. Ollier ; J. B. Marriott plays the leading part —both highly competent at their job. This summer another outing is planned on the lines of last year's effort, when sixteen members lived for three days on a canal barge. This year's plans include a week's camping trip to the Yorkshire moors to make a burlesque motor bandit film.

NORTH LONDON CINE SOCIETY

We're cheating you. There's no such society. But there was once and we revive the title in the hope that there will be again.

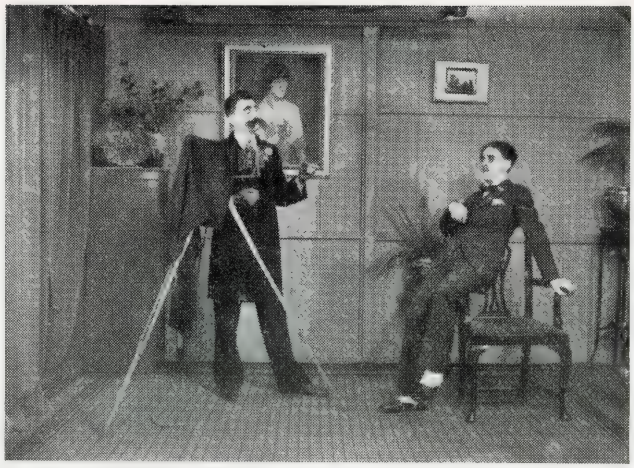
When the treasurer moved from the district and was consequently uncertain of being able to attend every meeting it was decided to disband the society. Ex-secretary Williams, a stalwart of the movement, tells us that it is his experience that there must be at least one member in charge who would be willing and able to devote a very large amount of time in organising meetings and productions. That is our experience, too. Indeed, we think that " at least one member " is too modest and optimistic an estimate. It is both unfair and absurd to expect one or two people to do all the work. Surely there are some enthusiasts still in North London ? Will they write to us ?

PHOENIX FILMS

This society is being re-organised and new ideas are wanted.

The standard of previous productions such as "A Backyard Hollywood" (2,000 feet) and "Made in England" (2,500 feet) indicates that whatever ideas are forthcoming will be profitably utilised. Club productions are made only on 35mm. stock, although members use sub-standard for individual efforts.

Phoenix moves with the times. Recording apparatus— cylinder records and discs—has been used since 1930. New members as well as new ideas are wanted. The former are invited to bring the latter with them. Address the secretary, Eric Lane, 51, Clephane Road, Canonbury, N.1.



Leicester A.C.C. are strong in the comedy element as this still shows.

SALFORD CINE SOCIETY

They pool ideas at Salford and they meet regularly every fortnight. Pleasant to hear of this when one sometimes hears mutterings from less efficiently run clubs of thinly disguised rivalry within the camp, complaints that one or two enthusiasts have to carry the rest on their shoulders and that meetings are called only when the spirit moves the secretary. The Salford is even holding extra meetings to thrash out their latest scenario of which they modestly omit to give us any details. We learn, however, that it will probably be completed by the time this announcement appears so that we may be able to give you some news of it next month.

Their year ends in April so that now is the time for new members to enrol. Address the secretary, K. W. Kenyon, 10, Seedley Terrace, Pendleton, Salford 6. Cameramen, electricians, producers, actors, carpenters—all are welcome provided they are keen. We gather that mere sleeping beauties are not required. The society works on both 9.5 and 16mm.

SEALL FILM SOCIETY

"Metropolis" and two of their own productions, "The Last Chance" and "The Girl from Nowhere" constituted the programme in Seall's first film evening at their private theatre.

That was on Jan. 5th. Since then the studio and lighting system has been re-designed and great things are expected of the next production, "Hark! The Lark!" Story by the president, C. W. Gordon; leads: Miss A. D'Eath and Roy Baines; camera: J. Gordon (secretary) Direction will probably be by Russell Morris. Production is on 9.5 mm. stock.

STOCKPORT FILM SOCIETY

Sufficient money to enable about fifty boys to be sent for a week's holiday at the seaside during the coming Summer was raised by this society at a public showing of films held in January in aid of the Stockport Lads Club Summer Fund. Ever since its inception the society has held public exhibitions of its work each year in aid of this fund. It has now entered upon its seventh year and was one of the first bodies of amateur cinematographers to be formed in this country.

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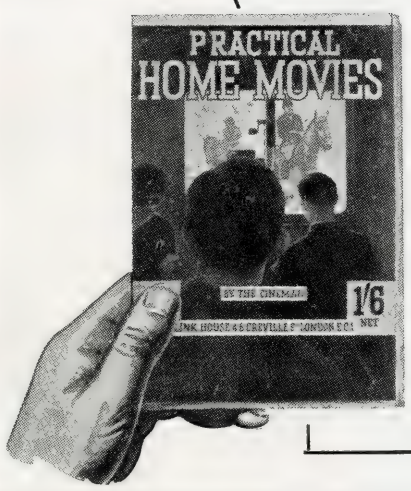

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NEWS

OF I.A.C. CINÉ "FELLOWSHIPS" *from the* INSTITUTE OF AMATEUR CINEMATOGRAPHERS

TO the hundreds of members of the I.A.C. Ciné "Fellowships" the Institute would like to announce a very gracious action on the part of the publishers of the *Amateur Cine World*. They have kindly granted the Institute facilities for publishing current information, accounts of happenings from near and far, and all and everything likely to be of interest to members of Ciné "Fellowships" in general, and the I.A.C. Ciné "Fellowships" in particular. The Institute keenly appreciates this kindly gesture and on behalf of its members take this first opportunity of thanking the publishers.

In future issues the Institute hopes to give news items of more than passing interest to all members of the I.A.C. Ciné "Fellowships." To this end we cordially invite Group Leaders to send periodic accounts of their local activities should they be likely to be of interest to the whole community. Every endeavour will be made to publish material so submitted, within the limits of the space so kindly allocated. All communications to be addressed to the I.A.C. Hon. General Secretary, Burley House, 5/11, Theobolds Road, W.C.1.

Have a "Holiday Rally" this Summer

There is a feeling among a great number of Ciné "Fellowships" leaders that perhaps some would like to go filming abroad. To forsake for a while the accepted habits and conditions of their native land, to venture abroad to the stern passes of the Alps, the wooded heights of the Pyrenees, the lakes of sunny Italy, the sombre gorges of Savoie. In June the constant daylight of the Arctic, the reindeer of quaint Lapland, the Arctic Circle and sun-bathed ice of the Arctic Ocean. To the Ciné "Fellowships" member this little known corner of Europe is accessible and after enlightenment and consideration has an attraction of its own.

It must be plain to Ciné "Fellowships" members that in view of the large number of alternatives it is reasonable to ask for suggestions. Thus, we invite members and their families alike to send recommendations to the Hon. General Secretary, marking their envelopes in the top left-hand corner "Rally Suggestions." Ciné "Fellowships" members are particularly requested to mention their preference for the following :—

1. Tour at home
2. Continental Tour
3. Destination
4. Duration
5. Cruise
6. Destination
7. Duration
8. Monthly Rallies

Who's keen for Kent at Easter?

The Secretary has been asked to publish the following :—

It is proposed to have a Ciné "Fellowships" ramble *through Aynsford and Shoreham, Kent, Easter Monday, meeting at London Bridge Station at 10 o'clock.* Will intending ramblers notify the Ciné "Fellowships" Secretary early. Please wear badges and have your cine camera in readiness for a Ciné "Fellowships" film.

An Opportunity for Jolly Amateur Picture-Making

The Secretary will be glad to hear from members who will undertake to lead rambles during the summer. Names, together with the proposed itineraries will be published on this page each month.

Ciné "Fellowships" Rally at Air Force Pageant

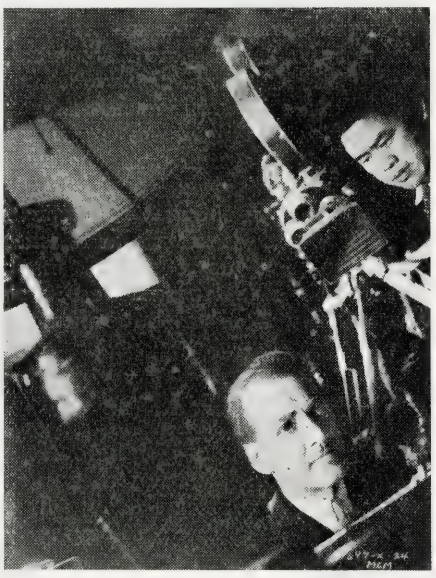
Members make a note. Hendon, Saturday, June 30th, 1934. Thrills galore, to see and to shoot. The Institute, on its toes as usual, has obtained special concessions for members, through the courtesy of the Air Ministry and the Organisers. No extra cost above the nominal 10/- for entrance. Mr. H. Harrington-Moore, group leader. Write to Hon. General Secretary about it to-day. Special prizes are being offered. For obvious reasons no applications can be considered after April 30th, 1934. MAKE THAT NOTE TO-DAY. WRITE TO US TOMORROW.

Dundee Ciné Society

On February 20th at the Mathers Hotel, Dundee, 150 assembled to see the winning films in the International Contest organised by the I.A.C. last year. The Dundee Ciné Society are to be congratulated on promoting such an interesting evening which was under the able chairmanship of Mr. T. D. Bruce. A most enjoyable programme.

B.T.H. Film Show

The film section of the B.T.H. Recreation Club held another successful film show in the Club Pavilion recently, when the winning films in the I.A.C. competition were shown. These included some remarkable shots of Egypt. The programme was supported by two short comedies. H. Turner, Hon. Secretary of the section, was in charge of the projection, which was performed from three projectors.



James Wong Howe, celebrated Chinese cameraman, gets an angle on Otto Kruger, Metro-Goldwyn-Mayer star.

Here is the First List of I.A.C., "Ciné Fellowships" Group Leaders. Why not get in touch with them?

Mr. M. Martin Palmer, Leventhorpe Hall, Woodlesford, Leeds.
Mr. H. Harrington Moore, 71, St. James's Avenue, Hampton Hill, Middlesex.
Mr. L. B. Adams, Hildabrook, 35, Ribblesdale Road, Stirckley, Birmingham.
Mr. P. Burnford, Kynaston Court, Box Tree Road, Harrow Weald.
Mr. W. J. Bassett-Lowke, "New Ways," Weston Road, Northampton.
Mr. and Mrs. J. B. S. Thubron, Heather Hill, Reading Road, Fleet, Hants.
Major G. Wentworth, Wooley Park, Wakefield.
Miss M. Tenot, 50, Morden Road, Newport, Mon.
Mr. O. V. Hilson, 29, Upper St. James's Street, Brighton.
Mr. Ronald W. North, 20, Poplar Road, Merton Park, S.W.19.
Mr. C. W. Watkins, Wimbledon Cine Club, 79, Worple Road, Wimbledon, S.W.19.
Mr. J. Clifford Todd, 5, Newington Terrace, Broughty Ferry, Angus.
Mr. H. Turner, 7, Lawrence Road, Eastlands, Rugby, Warwickshire.
Mr. F. R. Ludlow, 16, Windborough Road, Carshalton, Surrey.
Mr. A. D. Taylor, 9, Middleton Gardens, Ilford, Essex.
Birmingham Photographic Society (Cine Section), 20, Waterloo Street, Birmingham.
Capt. W. A. Worsley, Hovingham Hall, York.
Mr. H. W. Greenwood, Stockport Amateur Cine Players Club, Penrhos, Beaufort Road, Ashton-under-Lyne.
Mr. E. R. Tyler, Doboroveni, Wyke Without, Winchester, Hants.
Mr. T. I. Williams, Kingswood, Hartford Road, Bexley, Kent.
Mr. H. E. C. Bricknell, St. George's, Portland.
Mr. W. G. Bennett, "Salus," Speldhurst, Tunbridge Wells, Kent.
Dr. B. Kaplan, M.R.C.S., 569, Gale Street, Dagenham, Essex.
Mr. L. M. Froude, 16, Ashley Road, Epsom, Surrey.
Mr. Stuart K. Barclay, 88, Caversham Avenue, Palmers Green, N.13.
Mr. C. G. Buckton, 44, Maple Avenue, Maidstone, Kent.
Mr. W. C. Allison, 30, Hillfield Park, Winchmore Hill, N.21.
Mr. N. F. Spurr, Children's House, Eagling Road, Bow, E.3
Mr. N. T. Beardsell, Winder House, Shelmanthorpe, Huddersfield.
Mr. R. Thomas, White Lodge, South Leigh Road, Havant, Hampshire.
Mr. J. T. Hughes-Jones, 73, Parkside Drive, Watford, Herts.
Mr. S. G. Barnett, Flixton, Burdon Lane, Cheam, Surrey.
Mr. J. Bever, "Winder," Denton Road, Myddleton, Ilkley, Yorks.

To Bristol and Western Area Members

The Secretary was having a chat with Mr. Salanson, our Associate dealer in Bristol the other day, and he informed him that he wished his establishments both at Bristol and Cardiff to be looked upon by Ciné "Fellowships" members as Centres where every bit of local information and ciné advice could be obtained and most willingly given. That's the spirit! Our thanks to Mr. Salanson. (The Secretary is aware of the considerable practical assistance Mr. Salanson has already given.)

Better PROJECTION

with metal objects and nobody wants to get a shock.

If the trouble is merely that the brushes have worn short, a temporary cure can be effected by stretching the little strings that push them down toward the copper segmented portion of the revolving armature, but, of course, new brushes should be got at the first opportunity. Brush trouble usually begins by excessive sparking, which can be seen if the projector is open, and heard if it is not by turning on the wireless set. If brush trouble and sparking are present, the noise in the loud speaker will generally tell one the fact. Properly adjusted brushes that are not sparking will only be faintly heard.

(*Continued from page 9*)

Cleaning the Commutator.

If, however, the brushes are normal and of full length, the motor should be dismantled. It may be that the copper commutator wants cleaning, which may be done with a rag dipped in petrol. A good commutator is a beautiful dark-red coppery colour, and once seen can be recognised at once. Should the copper segments be pitted, it is as well to rub them over with a piece of *worn* emery-paper (new emery-paper is too fierce) until the original surface is restored.

While the armature is out, the coils inside the motor body should be examined for signs of over-heating (generally shown by melted paraffin wax) or a burnt-out section. If neither of these are present, and no loose wires can be found, the motor should run properly when re-assembled. If it does not do so, there is nothing left but to send the projector back to its makers. The makers, too, will have to deal with mechanical troubles, though spring belts can be obtained locally, and rubber bands can be used in emergencies.

No Tangled Film This Way.

These troubles are due to the projector, but others arise from the film or the operator. If a projector is threaded up properly, with good loops over and under the gate, then no trouble should arise, but at times splices will strip and cause tearing of the film if the free end gets caught in the mechanism somewhere. This means that the operator should either run through his films at a rehearsal, or else keep an eye on the film reels and loops all the time the projector is working. At the least sign of trouble, the switch must be turned off.

The take-up reels of some projectors, too, run in the opposite direction from others, and this should be found out, as nobody wants to have the end come out of the reel hub and find 400 feet of tangled film on the floor afterwards. Even the most experienced of operators have been caught this way on occasions.

It is wrong to imagine that amateur film societies are following a technique which the " pros " discarded five years ago. Actually amateur film makers are endeavouring to carry on from where the professionals left off! The technique used by amateurs to-day—and we say this in all seriousness—is five years *ahead* of the professional silent film.

—Programme note from the second Annual Presentation of Amateur Films, March 7th and 14th, by Rhos Amateur Film Productions.

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ditto, with motor drive	£2 2 6
Coronet F3.9 Cine-camera, cost 65/-	£1 17 6
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Bell Howell 375 watt disc Talkie, cost £240	£69 0 0
Kodascope A Projector, 1in., 2in. lenses and Kodacolour equipment	£29 0 0
Ensign 250 watt Silent Sixteen, cost £50	£20 0 0
Kodatoy hand turned Projector	£1 0 0
Ensign Mickey Mouse Projector	£3 3 0
Ensign Autokinecam, F1.5 Meyer and F3 Aldis Telephoto, cost £40, with case	£22 0 0

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Latest LIBRARY *Films*

THERE is no sentimental hokum or love interest in **"The Somme,"** one of the most striking of the recent additions to the **Ensign** Show-at-Home Library. There are no female characters in it and no leading players; the film is, in short, as stark as its title.

It was made with the co-operation of the Army Council and although it is in the main a reconstruction—and a very vivid one—of the famous campaign, it contains a number of shots actually taken at the Front.

Readers who hire the film are advised to take particular care in selecting an appropriate musical accompaniment for the battle scenes are necessarily somewhat repetitive and despite the thrill they provide tend to become a little monotonous if screened with only the hum of the projector for accompaniment.

Records of music such as the Overture to "The Flying Dutchman" and "The Ride of the Valkyries" (Wagner) and "Les Preludes" (Liszt) will be found very suitable, while the screening in silence of such episodes as the sappers awaiting orders for blowing up enemy dug-outs and Tommies standing by for going over the top, will have a telling effect.

"The Somme" impresses by its ruthlessness and obvious sincerity. It is a straightforward document without any subtlety and unlike later American war films is definitely not pacifist in tendency. Although there are enlivening flashes of humour, the battle scenes are grimly realistic and bear the stamp of authority.

* * *

"Zero," the latest addition to the **Kodak** Cine Library, is a drama in six reels from the novel by Collinson Owen. It is an English film, the leads being played by Stewart Rome as the disillusioned novelist and playwright, John Garth; Jeanne de Casalis as the wife who realises rather too late in the day that she really loves her husband and Fay Compton as "the other woman."

Stewart Rome succeeds by some good acting in compelling interest in episodes which, without his personality, would appear rather too blatantly far-fetched. The derailing of the Paris-Avignon express provides a thrill and there is some beautiful photography of scenery in the South of France.

The scenes of London night life are a trifle demodé and for that reason are just a little tedious. There are some very good shots of Piccadilly with flashing electric signs at night.

The story can scarcely be described as original, but it is competently worked out and the production is sincere.

"Mediterranean Cruise" (two reels) from the Kodak Library, can be studied with pleasure and profit by the amateur who

(Continued on page 47)

ALL THE 9.5mm.

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FILMING THE FAMILY

Making PERSONAL Films Live

(*Continued from page 7*)

climate of ours it is not always possible to secure out-of-doors shots like this. What is to happen if we have guests down for a week-end and it is teeming with rain outside, or is too dark to secure good pictures? This need not daunt the cine-portraitist in these days of high efficiency lamps and super-speed film stock. Lamps of the "Photo-flood" types can be plugged into existing light fittings without any alteration to the fuses, while there are other types of light which can be introduced with the minimum of trouble.

There is no need to rack your brains for inspirations. Just remember what your family or your guests like to do. Piano, wireless, cards or some foolish parlour game. All of these offer opportunities to the movie man. With a baby-grand and a charming girl, for instance, you may obtain any number of "angle" shots of real beauty, including one of her walking to the piano to start playing and others of her hands on the keyboard and her feet on the pedals.

You may not be able to take very distant shots indoors, but this does not matter. You can get over most of the story in close-ups. Let us see how we should handle a card-playing sequence.

Filming the Family Card Game.

Open up with a group huddled around the fireplace so that they are in silhouette. (It is quite easy to place your light in the fireplace, but shielded from the camera by the body of one of the subjects). Then take one or two shots in close-up of the heads of the various persons discussing the question "What shall we do?" making one of them smilingly suggest the cards. These portraits should be lit from low down, to suggest the fire as the source of illumination.

Then follow with a mid-shot of the card-table being placed in position and then closer shots of cards, score-cards, ash-trays and other things being put on the table. Then a portrait of the face and of the hands of the dealer, following this up with portraits of the various persons in play.

The foregoing suggest the method to be adopted in securing life-like portraiture, and it is hoped from time to time to publish short scenarios suitable for this purpose.

We should also be glad to hear from readers who have used such methods with success, giving details of the simple scripts on which they built their portrait films, so that we may publish them for the benefit of their fellow readers. All scripts published will, of course, be paid for.

Filming the family in Hollywood—a still from the Paramount film, "Miss Fane's Baby is Stolen."

The Film in EDUCATION

(*Continued from page 11*)

There are to be films produced on simple laws of everyday health and on domestic economy—both subjects of great interest to people who are actively interested in the care of a home and a family.

The amateur may complain that, as he can only afford a silent projector, the new libraries of talking films will be useless to him. Feature films will certainly not be attractive to him but most interest pictures have their commentary supplied with them, if you ask for it, and then all you have to do is to give the printed sheet to one of your company and turn him temporarily into a loud speaker. News-reels are self-explanatory and, like many longer documentary pictures, have titles in them. The difficulty of speed of movement can be met by speeding up your rate of projection to about twenty pictures to the second, when the difference in speed of action will scarcely be noticed.

Fitting Films to Music.

The amateur who has a sub-standard talking projector will have a good library to choose from; but he will not be able to make his own pictures into "talkies" unless he can afford to synchronise them with a specially made record and that is useless for sound-on-film machines. What he can do is to take his pictures a little more quickly—again at about twenty pictures to the second—and show them silent, but with a spoken commentary by a friend. Or he can select a favourite gramophone record and make and cut his film to fit the music—an excellent exercise in picture production. If he is successful, the resulting film will be of the school of Robert Flaherty—a picture fitted with music rather than a "talkie" of the American school.

Cine Exposure Table for APRIL

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows: dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains; quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns.			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes.)		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3.5	5	6.3	5	7	9	6.3	8	10	7	10	12.5	9	11	14	12.5	14	16
Weak sunlight or bright diffused	3	4	5.6	4.5	5.6	7	5.6	6.3	8	6.3	8	10	7	9	11	10	12.5	14
Diffused or slightly cloudy ..	2.5	3	4.5	3.5	4.5	5.6	5	5.6	6.3	5.6	6.3	8	6.3	7	9	8	10	12.5
Dull	2	2.5	3.5	2.8	3.5	4.5	4	5	5.6	5	5.6	6.3	5.6	6.3	7	6.3	8	10
Gloomy, or very dull	1.5	2	2.8	2	2.8	3.5	3.5	4	4.5	4	5	5.6	4.5	5.6	6.3	5.6	6.3	8

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan. Reversal (16mm. and 8mm.)
Pathe R.O.F. and Negative

Group B
Agfa Ortho Reversal
Agfa Pan. Reversal
Agfa Pan. Negative
Gevaert Pan. Reversal
Pathe P.S.P.
Selo Pan. Negative

Group C
Agfa Novopan Reversal
Kodak Supersensitive Pan. Reversal
Selo Supersensitive Pan. Negative

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/4.5

The table is compiled for exposures between the hours of 10 a.m. and 3 p.m. (G.M.T.); from 8 to 10 a.m., and from 3 to 5 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

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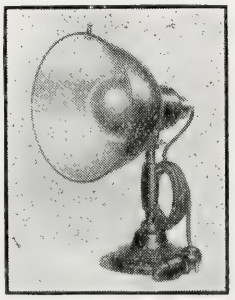

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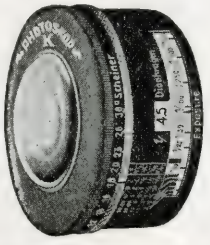

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LIBRARY FILMS

(Continued from page 44)

contemplates taking a similar film on his holidays this year. The winding roads of Gibraltar in brilliant sunshine, the shots of Pompeii and Vesuvius, life on board, customs ashore . . . these are preserved in a picture which is a model of its kind.

* * *

There are some striking shots in **"Saint Joan—The Maid,"** the latest feature film to be released by **Pathescope,** the scenes at the beginning of the film in which she dedicates herself to France and at the end where she is burnt at the stake, being of a poignant beauty.

The film was made with the assistance of the French Government, considerable care having been taken to ensure the historical accuracy of the settings. In the scenes of the coronation of Charles VII., for instance, Rheims cathedral is used as a background.

The story—or the main outlines of it—is told in two reels, so that the film is necessarily of an episodic nature. To have compressed it into about 800 feet of 9.5 film is something of an achievement but it has involved a considerable number of sub-titles and the subordination of the growth of character and the interplay of emotions to factual representation. Nevertheless, comparatively short though the film is—and this is not necessarily a fault—it does give opportunities to Simone Genevois (who takes the part of the Maid) to show that she is a really fine actress.

"Sporting Paul" (one super reel) from the same library is a slapstick comedy with a wealth of absurd and amusing gags. To see hearty, knockabout farce of this kind once in a while is a pleasant relaxation for even the most highbrow.

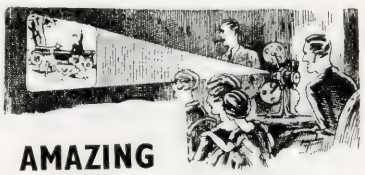
ORIGINALITY

(Continued from page 27)

country for the first time, as well as enabling me to dispense with a bald title and a very awkward time lapse—always a nasty bugbear in travel pictures. It is an idea which has almost infinite variations and has the great merit of requiring no special apparatus, not even a rewind on the camera, though it is nearly as fluid on the screen as a genuine mix.

Close-ups of baggage labels, railroad and steamer tickets, guide book covers and hosts of other small things can be used on occasion to avoid the use of a bald title. I have even seen a birth certificate used by an amateur as the main title of a film of his small daughter.

Don't be above re-photographing stills to fake up shots which you missed getting at the time you took the rest of the film and remember that "atmosphere shots" such as trudging feet, motor car and train wheels, steam blowing from ships' sirens and so on, can frequently be taken months after the rest of the film and hundreds of miles away from where they are supposed to be without anyone spotting the fake. *Anything* you may do to your films is justifiable if by doing it you can raise a laugh, a thrill or a thought in your audience. The one deadly sin is to show a film which makes the onlookers yawn.



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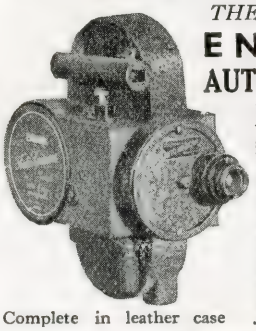

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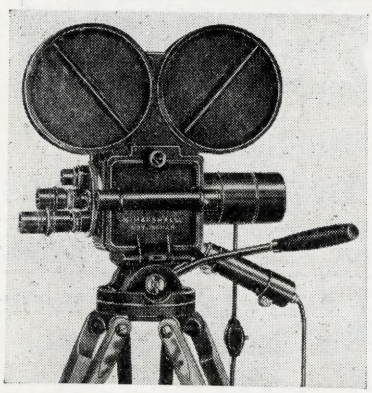

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Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rate: For Private advts., 2d. per word (minimum 2/-); for Trade announcements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

TRADE

BARGAINS: 3½ x 2½ Nagel folding camera, 37/6; postcard Auto. Kodak, 15/-; ¼-plate Cameo (minimum folding), 8 single slides, 30/-; all perfect condition; ¼-plate Lancaster, 3 double slides, 10/-. Books: Retouching and Finishing, 2/-; Colour Photography, 3/-; sulphide, 9/- per lb.; wanted, ¼-plate folding 4.5 lens. Wilson, 623, Altrincham Road, Wythenshawe, Middlesex.

CINE "KODAK" Eight-20, Kodascope Eight-30, "Celfix" Screen. New. Cheap. Details from Groundwater, Chemist, Selby.

PRACTICAL HOME MOVIES. The most up-to-date book on the taking and showing of films available. From all booksellers 1/6 net or 1/8, post free, from A. C. Burt, *Amateur Cine World*, Link House, 4-7, Greville Street, London, E.C.1.

3d. 9.5mm. Titles; 1ft. 5d.; "Fades"; Discount. Stamp, Evans's Service, Dereham, Norfolk.

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PATHE LUX projector, home cine., D.C. or A.C. mains, with de Luxe motor camera, large screen, films and all accessories, all new condition. B., c/o Smith's Bookstall, Sunningdale.

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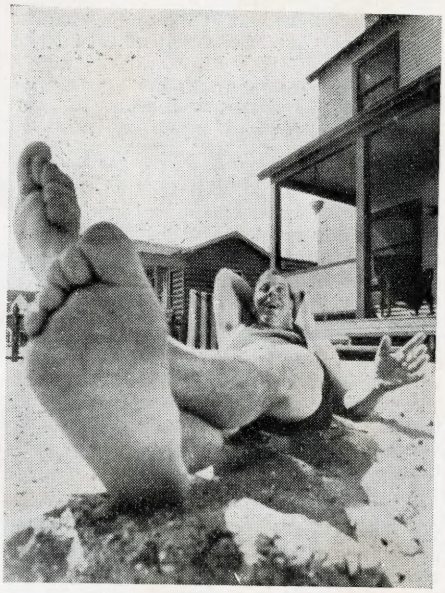
Next Month's

AMATEUR CINE WORLD

will be on sale everywhere on April 14th. Why not make sure of your copy by placing a firm order for it? Arrangements have been made to ensure a particularly wide distribution, but in the unlikely event of your being unable to obtain a copy, please write to the Publisher, 4-7, Greville Street, London, E.C.1., enclosing 8d. A copy will be sent you by return and we will see that you receive future issues regularly.



Of course our cameraman had all sorts of excuses for this shot, but we were so annoyed we refused to listen.

YOUR TITLES

(cont. from page 17)

for illumination, the title card being mounted about seven inches from the usual supplementary lens supplied by the camera makers for close-up shots, the best aperture in this case being F.5. The middle size of the three cards must be placed a little further away, using the same illumination, with aperture F.3.5. The normal distance of the largest card from the camera is about twenty inches, illumination two 300 watt lamps, aperture F2.5

Subsequent articles will deal with all phases of title making and any readers who are already making titles or who are about to start doing so, and who have encountered problems or snags to be overcome, are invited to write to "Totem," c/o the offices of this paper, stating their difficulties as briefly as possible when practical solutions and suggestions will be offered. If a postal reply is desired a stamped addressed envelope should be enclosed.

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Available until April 14th

EVERYTHING FOR MOVIES

9.5mm. — 16mm. — 35mm.

As specialists in all branches of cinematography —both standard and sub-standard—we are pleased to announce that we have bought up a complete stock of disc attachments for use with silent projectors enabling sound films to be shown. We therefore make an

● Astounding Offer of Talkatome Disc Attachments!

These outfits, made to sell at 25 guineas, are in good condition and consist of a turntable for playing standard 16 in. talkie discs at 33⅓ revolutions per minute, together with volume control and necessary switches. They work excellently with all models of motor-driven projectors and give good quality results. Not since the introduction of home talkies has such an attractive offer been made and it is only natural that Illustra Enterprises give you the opportunity of purchasing one of these units at the amazing price of.. .. **52/-**

Other models with pick-ups are available at 65/-.

COLOUR FOR YOUR MOVIES

Illustrachrome.—The Colour Wheel that will give your movies a professional touch, atmospheric effects and colour changes without shadow. Two colours can be used at the same time. Price 5/-, post paid to all parts of the world.

ILLUSTRA BARGAINS

10/- **Illustrascreen,** 48in Silver Fabric, 10/- per yd. Any size cut.

11/- **Photo Electric Cells,** potassium, perfect, for Talkies, Television, etc. Postage 1/-.

14/- **Mickey Mouse and Silly Symphonies,** 16mm., 100ft. each. No lists.

15/- **SPOOL BOXES** for Standard Projectors, 15/- each. 25/- per pair.

20/- **Spotlights,** complete with flex holder and colours for effects.

21/- **Super Reel Device** for Coronet Projectors to show 300ft. films.

25/- **Bijou Standard Projectors,** complete with flex, etc., for mains lighting.

29/- **Talkie Optical Systems.** High-grade Westan type, complete with slit.

30/- **Motors,** to run all Projectors. Universal A.C. or D.C. Ideal for constructors.

32/- **Coronet** 9mm. Projector, in perfect order. Only wants seeing.

35/- **9mm. Cameras,** brand new, with F3.9 anastigmat lenses, motor drive.

40/- **Standard 35mm. Camera,** in perfect running order. One only at 40/-.

45/- **Power's** Professional Projector Mechanisms. Ideal for Talkies. Sixty-five only.

52/- **Talkatome Disc Attachments,** suit all Projectors. Others with pick-up, 65/-.

60/- **Illustralight Sets,** give 6ft. picture on Pathe Baby Projectors.

70/- **Pathescope** Double Claw Projector. Good as new.

80/- **Pathescope** 9mm. Projector. Complete in every detail. Takes super reels.

85/- **Brand New Type** 9mm. Projector Maltese Cross intermittent action. 6ft. pictures.

90/- **Portable Standard Projector.** Ideal school model. Everything ready for showing.

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159, WARDOUR STREET, W.1.

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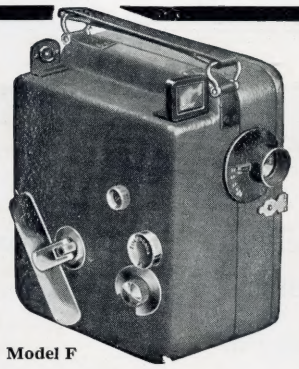
Who actually have IN STOCK a Full Range of

Cine Nizo 9.5 mm. CAMERAS

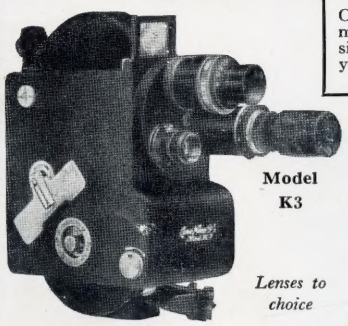


Model F

The ONLY 9.5 mm. Cine Camera fitted with:
Adjustable Film Speeds, 16-32 pictures per second (normal and semi-slow motion).
Hand crank for titles and trick films.
Takes 30 ft. films in standard motocamera chargers.
F/2.8 Steinheil Cassar (twice as fast as F/3.5.)

Price £12 10 only

GET A CINE-NIZO ON 5 DAYS FREE APPROVAL
Our unique terms allow you to try out any model—without obligation to purchase—simply send full deposit to value. We refund your money **in full** if goods are returned —no quibble.

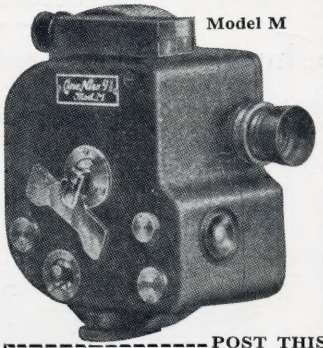


Model K3

Lenses to choice

The ONLY 9.5 mm. Cine Camera fitted with:
Turret head for 3 lenses, all of which are interchangeable.
Real slow motion with adjustable film speeds, 8-64 pictures per second.
Hand crank for titles and trick films.
View finder fitted with parallax movement for close-ups.
Film capacity 100 ft. or 50 ft. (daylight loading films).

Price £47 (Camera only)



Model M

The ONLY 9.5 mm. Camera fitted with:
Interchangeable Lenses.
Adjustable film speeds (8-24 pictures per second).
Hand crank for titles and trick films.
Film capacity 50 ft. (daylight loading films.)

Price £22
Fitted with F/2.8 Cassar.

Our Part Exchange allowances are definitely the highest. Fill in the form below and see for yourself.

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Please send descriptive catalogue of Cine Nizo Cameras, and quote without any obligation on my part, your HIGHEST ALLOWANCE on my apparatus in part exchange for.....

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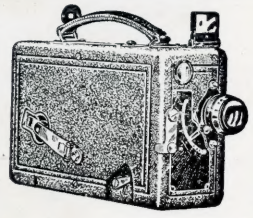


CINE-KODAK 100-ft. MODEL "B" Cameras

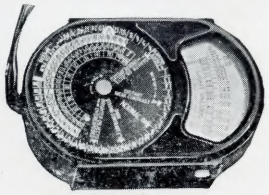
ALL IN BEAUTIFUL CONDITION

Mechanically perfect and guaranteed. 100-ft. film capacity, long-running silent motor.

F/3.5 lens model, universal focus, Cost £25 **£7:17:6**

F/1.9 lens model, focussing. Cost £31 10s. **£12:12:0**

Don't miss these. We cannot repeat at anything like this price when sold. Approval against full cash deposit with pleasure.

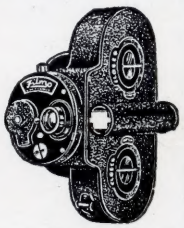


Weston 617/2 Exposure Meter

The famous photonic light-cell meter. Smaller, lighter and more efficient. For all subjects. Gives dead-accurate exposure readings.

£11. 9 **monthly payments of 25/8**

A GUARANTEED **£50 BELL-HOWELL "FILMO" 16 mm. CAMERA for £15:19:6**



We have only about a dozen models at this price; first come, first served. **Specification:** Bell-Howell Filmo Model 70A, long-run spring motor, 1-in. f-3.5 Cooke anastigmat lens, universal focus, direct-vision view-finder, winding key, etc.

Original Price over £50. **£15:19:6** CASH. Or 9 monthly payments of 39/6
YOURS FOR (Cost £4 10s.)
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Get rid of your old camera now! Raffle it, or even give it away but do it at once and come quickly.

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4. **Kodascope Model A 16 mm. Projector.** Regular Motor driven model for 110 Volts. 200 Watt lamp. £55. **£27 10s.**
5. **Kodascope Model B.** Regular 110 Volts model. 200 Watt lamp. Black Case. £89 10s. **£31 10s.**
6. **Bell Howell 57 J.L. Projector.** 400 Watt lamp. Regular model for 110 Volts. £93. **£59 10s.**

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Years Ahead of its Competitors

TWO Projectors for the price of **ONE**

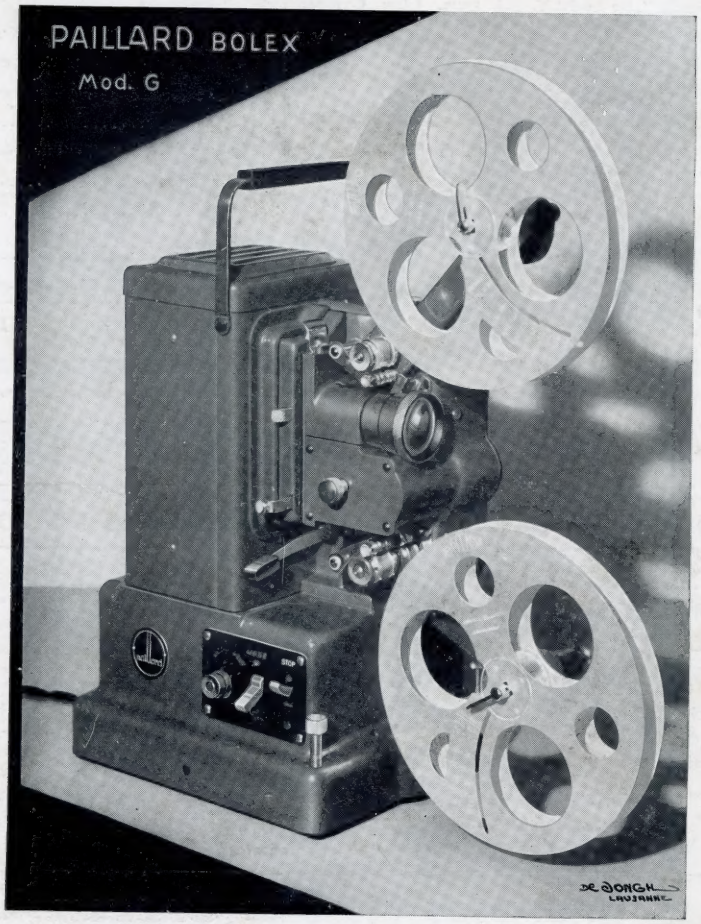
The only one hundred per cent. gear driven machine selling at less than the price of high power belt driven projectors

500 watt direct illumination giving a screen luminosity of

250 LUMENS

the highest yet achieved

PROJECTING BOTH 9.5 mm. and 16 mm. FILMS



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Anticipating the needs of present day sub-standard cinematography, PAILLARD'S Engineers have for years devoted their attention to the design of a mechanism which would, whilst **embodying all refinements such as "stills" and "reverse" action** give the maximum amount of SCREEN LUMINOSITY as distinct with light intensity inside the lamphouse. The model "G-916" is the result. Its mechanism has been specially designed so as to absorb as little of the light as possible, in spite of the fact that it is fitted with the equivalent of a three-bladed shutter, permitting of **really flickerless projections even at speeds below normal.**

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